

AMERICAN INEMATOGRAPHER

FOR AMATEUR AND PROFESSIONAL PHOTOGRAPHERS

March

1939

25c

Foreign 35c

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American Society of
Cinematographers

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FATHER MEEUS

Bottenberg Takes
Academy Award

ing Up Family Films
SPRUNGMAN

Cinecolor Opens
Burbank Plant

16mm Zoom Lens

gust Wins Reporter
Poll
BLAISDELL

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THE FRONT COVER

JOE BUTTENBERG, A.S.C., is photographed by Pat Clark just after he has returned to his table at the Academy Awards banquet following his presentation of the symbol for the Best Photography for 1938. The picture was M-G-M's "The Great Waltz."

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RUTTENBERG WINS ACADEMY'S ANNUAL CAMERA AWARD

JOSEPH RUTTENBERG, A.S.C., was awarded honors for best photography in 1938 by the Academy of Motion Picture Arts and Sciences. The picture was M-G-M's "The Great Waltz," which incidentally was the second major photographic honor to be bestowed upon the subject.

The January issue of this magazine

told how the Hollywood Reporter's picture correspondents' poll had voted Ruttenberg's work the best of any film released in November. Also it told the story of how the future photographer was born in Lynn, that Massachusetts shore town but eight or nine miles north of Boston.

It told how he was taken by his

parents to Chelsea, still nearer to Boston, when but six years old; how as a lad he was first employed on the Boston American as a copy boy. His pay was \$3 a week; how when he had been but a few months on the job he got a friendly tip he was to be let out the afternoon in a reduction of the fare and how in his desperation he put wax on his feet for the remaining hours effectively that instead of being fired he was retained with an increase of 50 cents a week in pay.

The story described how when a new time for a promotion and he was asked in what department he preferred to be assigned he promptly declared the photographic department; how for eight years he followed the trade of newspaper staff photographer, with its accompanying dangers and scrapes and adventures.

Ruttenberg was lured from his newspaper work by an offer of the Boston opera company to join its staff as photographer. One of his first assignments was to accompany the troupe to Paris. When he returned he became interested in motion pictures and that interest resulted in his organization of a New England news reel for supplying of theaters of that region.

To Paris with Opera

In a short time he was engaged by William Fox to do regular production work in the New York studios. After being there ten years he came to Hollywood. He made one picture for Warner Brothers. That was three and a half years ago. Then he was engaged by M-G-M. He has been in the Color City studio ever since.

There were three special awards in the Academy in the photographic field. First on the list was Color Camera trophy, special award, plaque trophies—"For the color cinematography of the Metro-Goldwyn-Mayer production 'Sweethearts' Oliver Marsh, A.S.C., and Allan Davey, A.S.C."

Special Effects, Special award, plaque trophies—"For outstanding achievement in creating the special photographs and sound effects in the Paramount production, 'Spawn of the North.'"

The men cited were: Special effect Gordon Jennings, A.S.C.; assisted by Jan Daniels, J. Dev Jennings, A.S.C.; Evans Roberts, A.S.C.; Art Smith, A.S.C. Transparencies, Farciot Edouart, A.S.C. assisted by Loyal Griggs, A.S.C. Sound effects, Laven Ryder; assisted by Bart Mills, Louis H. Mesenikop, Walter Oberst.

Special award, Scroll trophy—"To

Oliver Marsh, A.S.C., and Mrs. Marsh are shown at a table in the Biltmore Hotel during the festivities of the annual award banquet of the Academy. Mr. Marsh and Allan Davey, A.S.C., are just been awarded a special trophy for the color cinematography of the M-G-M picture, "Sweethearts."

Photo by Pat Clark



his outstanding contributions to the advancement of color in motion picture photography," J. Arthur Ball of the Technicolor Company.

The Research Council, with the approval of the Academy Awards Committee, bestows honorable mention for scientific or technical achievement:

To Byron Haskins, A.S.C., and the Special Effects Department of Warner Brothers Studios, for pioneering the development, and for the first practical application to motion picture production, of the triple head background projector.

The method utilizes three projectors mounted on one central base, operating as a single unit and superimposing three identical pictures upon a single screen. This triple head projector provides greater illumination on present and screens, and permits the use of much larger screens in background projection, thereby greatly increasing the possibilities of process photography, in color as well as in black and white.

To John Aalberg and the RKO-Radio Studio Sound Department, for the application of compression to variable area recording in motion picture production.

The application of this principle has resulted in a definite improvement in variable area sound recordings and has facilitated the use of this type of recording in the production of motion pictures.

The banquet was held in the Biltmore Bowl in the hotel of the same name in Los Angeles on the night of the 25th of February. Twelve hundred men and women and a couple of kids and lunas were among those present. Close packing was required and it was promised.

It is unlikely that in the long record of functions that have rated as a part of motion picture history there has been even one that in its attractiveness, its appeal to the eye and for that matter to the mind, in its spectacular quality, that exceeded the event of February 23.

Shirley Temple

One of the loveliest was tops among the performers who did their stuff for the entertainment of the great audience Shirley Temple added to her prestige

and her remarkable reputation when she was called upon to do the honors in bestowing an Oscar on Walt Disney. She was obliged to stand on a settee so she might with greater ease reach the microphone, which amused her but in no manner flustered her.

In fact, in the large house it is doubtful if any one other than Charlie McCarthy could have been paired with the charming miss without being at a disadvantage. When Shirley finally gained the required proximity to the mike she looked out over the bowl and casually inquired: "Will Mr. Disney please come up?"

The famed humorist-producer expressed his appreciation of the honor conferred. Shirley turned toward him and with the manner of the perfect hostess gave the assurance:

"And I am very happy to present it to you."

As the two returned to their respective tables the applause was about all that could be expected from twelve hundred pairs of hands. And it was a two-way honor, for the one who bestowed and for the one who received.

Charlie McCarthy also contributed his quota to the fun. It was while Edgar Bergen, A.S.C., was functioning as master of ceremonies. The acting chairman

announced that honor had been bestowed upon a boy and a girl. The girl was Deanna Durbin, who very graciously and charmingly responded.

Charlie insisted that the boy be below on the boy, Mickey Rooney, before Bergen could get over the fact it was Mickey Rooney who was receiving the award. Although Mickey was in the East he sent a telegram. Charlie declared he had been framed.

Bette Davis in briefly accepting her statuette insisted credit should go to Director Wyler, who had contributed as much to the making of "Jezebel." Fay Scriver also uttered few words into the microphone, but made them count.

Far and away the most dramatic response came from Spencer Tracy, who in accepting the award for the best actor performance declared his own lesser claims for the distinction and emphasized the great claim for the honor that belonged to Father Flanagan. It was a moving moment—and a very still house.

It matched the thrill that accompanied the opening incident of the evening's program: the singing of "The Star Spangled Banner" by Milma Korja, the woman who had contributed so much to the success of "The Great Waltz." It was something to remember.



NEW GADGET FOR AIDING CAMERAMAN—Ted Tetzlaff, A.S.C., photographer at Paramount as "Men About Town," Jack Benny-John Bennett picture, demonstrates the microphone which was designed by Haskell Boggs, his assistant, who is shown looking on. On the opposite side of the camera is the amplifier and take box. The attachment allows the photographer to speak to electronics and actors while focusing his camera. Power to the microphone automatically cuts off when the lamp is closed. It is run off direct current and can be installed for \$75 complete. Photo by Hal A. McAlpin.

DEADLINE APPROACHING TO TENTH MOVIE PARTY

FROM New York comes word that steady progress is being recorded in the plans for the Tenth Annual Movie Party and International Amateur Film Show. Duncan MacD. Little, who has sponsored this yearly event since the beginning, is doing his utmost to assure his friends and supporters the program for 1932 will exceed anything that may have gone before.

Up to February 19, with the entries deadline of March 10 still three weeks away, there had been received offers of films to the number of twenty. Five foreign countries are represented in these offers. Three films thus far have been offered from high schools.

From the Polska Towarzystwo Fotograficzne of Warsaw came a cable dispatch upon receipt of a request for contributions that a film was being immediately forwarded.

Altogether there have been received thirty-two letters, two telegrams and a cable. In addition to printed and mimeographed letters and one press release there have been forwarded sixty-two letters. Innumerable telephone calls have been received.

The date of the Movie Party for 1932 is April 14 and the place is the Harmonia-Piazza Theater in New York. The engagement of the theater is made necessary by the continually growing demand for accommodation by the increasing number of persons becoming interested in amateur motion pictures.

Non-Profit Basis

Mr. and Mrs. Little, who have borne a major part of the effort and expense connected with the putting on of the shows in former years, have decided this year to place the tickets upon a subscription basis. Having no wish to do other than at least meet expenses and at the same time to guarantee the project shall be without profit, arrangements have been made to pay any surplus above expenses in full to the Peabody Home for Aged Women, in which New York charity Mrs. Little is much interested.

The request is made that films entered for the show be forwarded in time for them to be received on or before March 10 in order they may be examined by the appointed committee of experts. Following the selection of films designed to be shown on the program arrangements will be made for musical accompaniments. The following is reprinted from the formal circular issued by Mr. Little:

Instructions to Contributors

All films must be received in New York not later than March 10, 1932.

Films must be 16mm. and may be black

and white, or color. Reduction prints from 35mm. originals will not be accepted. They may be silent or sound (on film, or scored with records). If scored with records, detailed cue sheets, and if possible the appropriate records, should accompany the film.

It is requested that films approximate between 8 and 15 minutes of screen time. Exceptions to this will be made only for films which, in the estimation of the jury, are of such outstanding interest that others must be sacrificed that these can be screened.

Films should be addressed to Duncan MacD. Little, 31 West 67th Street, New York City. Carrying charges to New York must be prepaid.

No specific method of shipment is stipulated. Each shipper will use his

best judgment about this, and the method of packing. Generally speaking registered parcel post would seem best.

As in the past, arrangements have been made for adequate insurance on all films accepted for showing or in consideration. To be eligible for insurance, the shipper must notify in writing (or films) and receive confirmation returns. Insurance will cover "all risks" as commonly understood in New York insurance circles, and will apply to the time of original shipping to the venue until final receipt again by him.

Valuation will be stated by the shipper, but not to exceed fifty cents a foot, 16mm.

While in our custody films will be handled by experienced personnel only, and every care will be taken, we naturally neither Mr. Little nor his assistants can assume responsibility in unforeseen accidents.

All films will be returned by prepaid parcel post, within a reasonable time after the show.

REAL POPULAR INTEREST IN THESE DOCUMENTARIES

ON the evening of February 25 members of the Hollywood Motion Picture Forum were given a treat in English documentaries—several of them in fact never having before been shown in the United States. The meeting was held in the Bell and Howell Auditorium at 716 North La Brea avenue. Mrs. Leo B. Hedges, vice president of the organization, was chairman of the evening, with Walter Evans, secretary, in charge of the arrangements.

Added interest was given to the meeting by the showing of "Moods of Nature," which won an award in the American Cinematographer's contest of 1931, a fact responsible for the donation by Paul Barnford of England, its photographer, of the amateur for the professional ranks.

Coincidental with the showing was the presence at the meeting of Barnford, who is visiting in Los Angeles at the present time. Shown also, however, were three other subjects, all under the banner of Strand Films of London, with which company the maker of "Moods of Nature" for a long time has been affiliated in the capacity of director or photographer or both.

Also present was Miss Marie Seton, film writer for the Manchester Guardian and one of the leaders in the English documentary film movement. Miss Seton, who is steeped in the brief tradition of documentaries, talked most interestingly and informatively of the progress that is being made in England in the making of non-theatrical films.

Really, though, judging from the three examples of English documentary production that were shown on a screen at the Bell & Howell auditorium, especially with the brilliant projection that is provided for 16mm. at this venue, non-theatrical distinctly these films are not. Rather, distinctly they were theater interest, of abundant theater interest.

They possessed the quality that would make them rate more highly in a theater of distinction than they would in a house that lacked that particular standard. But here in the program aside of the 1935 contest subject also mentioned:

"The Statue Parade," Strand Films—London—Paul Barnford.

"Free to Roam," Strand Films—London—Barnford.

"Cover to Cover," Strand Films—London—Rotha.

"Street Car," Albert Bailey, USA.

"Mexican Arts and Crafts," Strand Films—London—John Hensler.

The first named was founded on all of the statues in London, many of them well within the knowledge of people who never had been with thousands of miles of that great metropolis. The picture of course was in sound, with running commentary on the identity and history of the statues being photographed.

"Free to Roam" was the story of the London Zoo, in which the animal of the prairie and the jungle are in 150 acres in which to roam as they

(Continued Page on 155)

AUGUST'S 'GUNGA DIN' TAKES JANUARY AWARD

By GEORGE BLAISDELL

FOR his photography on RKO-Radio's "Gunga Din" the Hollywood Reporter's poll of critics for January gave the nod to Joseph H. August, A.S.C. The fact it was a close vote was overborne in a measure by its competitor, "Jesse James," being in Technicolor. The latter's photographers were George Barnes, A.S.C. and W. Howard Greene, A.S.C. For December two Technicolor subjects were registered with the critics before a black and white picture appeared on the board.

As "Gunga Din" is a black and white subject it becomes something of a matter of news when it wins the critics' poll for photography over a color picture. And those who have been privileged to look at the screened "Gunga Din" will be inclined to agree with the critics that Joe August had something unusual in the way of "stuff" on his negative on that picture.

It is not often the theatergoer is impelled to remark after looking at the unrolling of a picture: "Just a minute this man has got something here."

That could have happened on "Gunga Din." The casual theatergoer is so accustomed to looking at excellent photography, to having it served to him as a regular dish, that it is only the striking exposure and setting that make their presence known.

That is the way this reporter felt when he looked on these exterior shots of the Kipling tale. There were present striking shots; outstanding shots, the kind that stick out, like a thumb that has gone too often to the hammer.

Doesn't Use Meters

This may be perhaps a good place to set down the fact that Joe August is not a user of meters. That gradually is getting to be more a matter of news than it was a short time ago, for the number of cameramen seems to be growing less and less.

"Don't get me wrong on that," suggested August when the reporter displayed genuine interest in the fact he did not employ a meter. "I am not against meters, by any means. They

just don't fit into my plan of taking pictures. The meters I lean on are my eyes. When I first started in this business twenty-eight years ago I had a preceptor I then thought sort of tough; tough because he was insistent on my learning what could be accomplished with a pair of eyes and a man with scant patience for any devices that aimed to make these organs secondary to any human invention.

"Then again frequently I choose to make an exposure that—well, we will call it an anorthodox exposure, one aimed to produce a certain effect that may be desirable. For instance, the negative

might be overexposed and underdeveloped—or the procedure might be reversed.

"Yes, of course, and especially it would be necessary to tip the laboratory if it so happened the lab were one in which a cameraman could take what some might consider liberties these days.

"I recall that same preceptor of mine down at Inceville in the beginning. There was a device at that time designed to obtain for the cameraman something parallel to what a meter would provide today. I was told with considerable detail and even more emphasis just what fate would befall me



Joseph H. August, A.S.C., while photographing Republic's "Conquest of Mexico," is visited by Joan Fontaine and Richard Dix, just out of a scene in the picture, who congratulate him on his scoring the Reporter's photographic poll for January.

if he ever found me flapping with one of those gadgets. Yes, it was known as the illumination system.

"It was just after that interview I began seriously to cultivate attention to my eyes with the object of learning as much as possible of what I could accumulate in the way of optical knowledge."

Inocville in 1911

It was in 1911 August went to work for Tom Ince at his plant in Inocville. It happened the reporter had been on that lot down by the sea in 1905, and consequently had a recollection of that Santa Monica location. Injunc brought out that where the present Sunset Drive emerges from the hills and drops down to the ocean the highway passes over the site of Bill Hart's dressing room.

Things moved fast in camera departments in those days. The young assistant was on his job but five months when he was elevated to first camera. Yes, it was different then.

Bill Hart came to Inocville about 1914. It was not long afterward August was called in to complete a picture in which Hart was working. He remained for fifty-eight more—very nearly the entire schedule of pictures bearing the name of Bill Hart. There were but three others afterward. Two of these were "Turkduweds" and "Wild Bill Hickok." It will interest men of the camera to know that August never carried a reflector with him in the seven years he made Hart pictures. There was a rarely used white sheet.

With both Hart and Ince the relations of August were of unusual cordiality. There was an exception in the case of Ince on one occasion. That was when the young cameraman, concededly stuff-

born and certainly pugnacious, came to blows with his boss.

"No," replied the cameraman to a question from the reporter, "I didn't get mad, nor was anything said in that direction. Tom Ince was regular. We never had any more controversies that amounted to anything. But he did like to 'kid' me. And plenty of times he did that, too. Sometimes he was joking when he seemed to be serious.

"I recall one time when he asked me if I thought I could change a horse into a cow—on the screen. I told him I thought so. But I had to stay out of bed one night to do that. But what a lot of other problems, future problems, were solved that night I put in on that switch."

The cameraman described how his fondness for doing tricks with a camera and film led him into the virgin field of miniatures—and into a mighty had two or three seconds.

When the Cow Entered

He wanted to portray a sinking boat. On the Inocville lot not far above salt water was a lagoon of fresh water that had accumulated from a recent rain. To a toy boat he tied a cord to its keel. He so arranged the string that at a certain point he could pull on it and the boat would follow it—just down—and submerge. Anxious to note how it would work on the screen he took it into one of the Santa Monica theaters and asked the operator to splice the film on to the end of a short. It may be explained that "dances" or "rushes" had not come into vogue at that time.

When the film appeared August was all attention. The name was true of the whole house. It looked utterly convincing until just as the boat was sinking

beneath the waters there suddenly appeared on the opposite shore of the lot and off to one side of the boat the enormous nose of a cow pushed into the water for a drink.

Only a small part of the audience saw the cow. The attention of the majority was on what was happening to the boat. August saw it, however. The others who saw it did not all sit silent. With uttermost shrieks screamed. All around, it was quite a sad evening.

Lighting Began the Same

August from the first has been a disciple of low key lighting. In the beginning it was a matter of necessity—being in a manner of speaking a loner. One of his great problems in the beginning was to get everything out of a lamp that might be in it. It had to be placed where its illuminating power would count the hardest.

"Many things have changed during the rise and development of the pictorializing industry," the cameraman remarked "but the basis of lighting seems to be about the same as it was in the beginning. Even with the present era of the films it remains practically unchanged. I have at home a still of a set exposed in 1912 which seems basically about what we are using today."

Younger cameramen may be interested in the number of lamps August had at his command during a part of the ten years or so in which he was shooting the Hart subjects. Fourteen was the average, he has a very distinct recollection. In those days his generator rarely was of more than 500 ampere capacity.

In the making of "Gunga Din" there was one set with an area of 600 to 1250 feet which was lighted with a generator having a capacity of 12,000 amperes.

In the photographing of "Blas of Onquest," for which August is at present under contract to Republic, the camera crew were making rapid arrangements for taking another scene at the close of the day. One of the best and incidentally one of the most popular of the Western character actors approached the cameraman, by his manner plainly very much concerned.

"Listen, Joe, you're not going to put me into that picture at this time of day, are you?"

Assured that was the intention, and that as a matter of fact there remained plenty of light, the actor replied: "I can't believe it. I've worked in a hundred and more of these pictures and I've seen crews pack up when there was a lot more light than this."

"Now this scene means a lot to me

At the base of Mount Whitney in the High Sierras RKO Radio's company prepares to film major battle scenes between British troops and bandit thugs in "Gunga Din." Photo by Alex Kral.



and I'm pretty concerned that it is right. You say it'll be right. I'm telling you if it is there'll be a case of the best Scotch waiting for you at your home tomorrow night."

"Never mind the Scotch, but take a squirt at the dailies tomorrow," suggested the cameraman.

The case of Scotch arrived at his home the following afternoon.

Fishing Trip Postponed

In "Made for Madame," the Marini picture, the scene portrayed at the Hollywood Bowl with its 23,000 seating capacity, was sufficiently illuminated for photographing with a generator of 1700 ampere.

August particularly expressed his appreciation of the work of Frank Redman, A.S.C., his aid on "Gunga Din." He has been associated with him for a couple of years.

Others on the picture were Charles Baris, Billy Clotier, Eddie Pyle and George Eckard, operative cameramen; Charles Strumar, Joe August Jr., Lodge Haddock and Billy Reinhold, assistants; Alex Kahle, stillman.

At the conclusion of the RKO produc-

tion August had intended going to his ranch near Denver and remaining until about March 1. He has a piece of thirty acres up 8500 feet above sea level. There's a matter of something like fifty cattle, but what really counts are the trout.

Some years ago he set out to create the best trout hatchery to be had. He has more than measurably succeeded. He has Rainbow that will measure—well, just ask him. What he planned for a hobby has developed into an investment.

But as he was getting ready to slip out to get a piece of that 8500-foot atmosphere in winter he was tagged by Republic to take the camera on "Conquest of Men." Nothing doing, he said. I'm going fishing.

He was asked, sort of casual like, what would change his mind.

Without giving any thought, apparently, he named a figure which he was quite sure would terminate interest on Republic's part.

"That's quite all right," was the unhesitating answer. "You're working."

And the cameraman suddenly realized he was not going fishing—at that time.

numerous operations necessary to the handling of truck freight from the time it is picked up at the shipper's door and delivered to the consignee's door is another city.

The use of natural color is particularly effective in a series of beautiful exteriors of the large red freight trucks traveling through city and town, over desert and mountains, in making the runs on their routes.

Besides these productions, an organization sponsored by Dr. Boris V. Markov, known as Delta Kappa Alpha, has been contemplating for some time a 16mm. production relating to the tourist advantages of the Los Angeles area, but so far this group has not evolved from the preparation stage.

Dr. Markov also has been planning a 16mm. sound picture relating to the work of the deaf, but this also has remained in the planning stages. It is not yet entirely clear how sound will be employed in the deaf mute's picture.

The only 16mm. work of the semester has been a short subject entitled "Odellies is the Law," the production being the work of this writer. The subject deals with unusual or outmoded laws still on the statute books. The picture portion of the production is now complete. The recording of a commentary, musical score and sound effects will be completed by March 15.

The picture was shot "silent" and the completed production will follow closely the usual commentary-effects style of the novelty short subject. It runs eight minutes, the usual professional short subject time.

The second semester of the school year started February 10 with the usual staff offering courses in a variety of motion picture production subjects. The best courses are held at night and taught by men actually working in the studios. These popular and practical courses for the second semester include sound recording, editing and cutting, cinema music, distribution and exhibition, production and career technique.

JACK V. WOOD, S.A.C.

As of January 1, 1938, there were approximately 50,816 motion picture theaters in 96 countries throughout the world as compared with 49,897 theaters on January 1, 1938, according to a world market survey just prepared by Nathan D. Golden, Chief of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, an increase of 3,719 theaters for the year. Wired theaters during the year 1938 have increased by 3,358. On January 1, 1938, 66,382 theaters were wired as compared with 62,835 theaters wired as of January 1, 1938.

Out of the total number of theaters operating in 1938, Europe accounts for 63,043 as of January 1, 1939, with 27,578 wired as against 59,587 theaters with 34,819 wired and operating on January 1, 1938.

FIRST SEMESTER AT U.S.C. ACTIVE IN CAMERA WORK

The first semester at the department of cinematography in the University of Southern California ends finding a number of student productions either completed or nearing the final stages of production.

A 16mm. production depicting the dancing classes in the department of physical education has been produced, with the co-operation of that department, by Donald Duke, a cinematography major.

The picture deals with interpretative dancing, taking the subject from the early stages of exercise routine for beginners, and finally presenting in color a final complete dance sequence. Duke's production, while completed, will not be presented publicly until March 1, when it is slated for formal presentation by the dance division of the physical education department. After that date it is slated for later televising over the NBC New York City outlet.

Lee Carroll, an advanced camera student, has completed a 400-foot 16mm. photoplay entitled "Soggy's Bench." The picture is based on a famous O. Henry yarn concerning a tramp wanting to get plucked in order to have a warm bed and a full meal. All players were either students or actual police officers from the University Station, who cooperated in supplying realistic street scenes.

Besides handling the production "Soggy's Bench," Lee Carroll has been

doing independent research on the 16mm. negative-positive system, and it is significant that he has been successful in producing 16mm. prints declared superior in quality to anything obtainable through the regular local laboratories using 16mm. negative-positive work.

Bob Rogers, a graduate student, is in production on a 16mm. subject entitled "NYA Activities at U.S.C." This picture deals with the multitude of work carried on within the university by students receiving aid from the National Youth Administration, a division of the Works Progress Administration of the government.

Rogers' picture will depict in documentary style the variety of activities the university is able to carry on because of this government aid to students. The students work in university projects not within the ordinary university budget, thus giving aid to the university for the funds received from NYA.

Robert Bentley is in final editing of an all-color 16mm. production on the trucking industry, featuring the system of the Pacific Freight Lines. This picture takes a truck driver from the time he is first hired by the organization and follows him through the company until he is sent out on the road, a part of the vast motor freight system.

Bentley has been able to weave an interesting continuity throughout the

SETTING 1938 CONTEST WINNERS TO MUSIC

By WILLIAM STULL, A.S.C.

SOME four or five years ago the then editor of this magazine first asked me to delve into my record library to produce musical scores wherewith to accompany the local showings of the winning films of the annual American Cinematographer International Amateur Movie Contest. Largely as an experiment I described those scores in an article.

At that time the use of phonograph record scores for amateur films was something of a novelty. Since then as increasing number of clubs and individuals everywhere have experimented with this type of presentation and found that it adds the final touch of completeness to a good picture.

Many clubs, like the Los Angeles and New York Room Clubs, make it a point to provide musical accompaniments for all films shown at their meetings. In some cases—as in Duncan Little's celebrated "Movie Parties"—accompanying scores have become almost as important as the scores fare itself. What was once a rare novelty has become an accepted necessity.

Therefore in presenting my scores for the winners of the 1938 International Amateur Movie Contest but one word of explanation is necessary. This is that since the records were chosen from my own record library, which is fairly extensive, some of the scores may have to be modified to get around the use

of imported discs or some domestic ones which (as I learned when I cracked one of mine) have been dropped from recent catalogues.

The selections listed here should, however, serve as a guide for any club or individual wishing to score the picture films.

"Nation Builders" AB-Brass

In scoring James Sherlock's prize prize winner, "Nation Builders," I discovered, when more than half through with the task, that I had by accident turned out a score singularly appropriate to a film based on the history of an important member of the British Commonwealth of Nations, for with one or perhaps two exceptions I had chosen music composed, played, directed and recorded by Englishmen; and even the exceptions were British recordings.

The opening record was one of these exceptions: "More Et Vita ——— Judo," by Gounod, played by Lawrence College wood and the New Symphony Orchestra on H.M.V. (British Victor) record No. C-1249.

As the double-exposed title "Trans" appears the music changes to "Elegy (Thoughts on Passing the Cenotaph)" from Albert W. Ketelbey's "Cecilia Suite," recorded by the composer and his orchestra on British Columbia No. 2843.

Another double exposed title, "General Macquarrie, Roaddivider," is the cue for the next music change, to another of Ketelbey's compositions, "The Ploughman Homeward Plods His Way," from the suite "Three French Etchings," recorded by the composer on British Columbia discs 2406 and 2407.

Both discs are played through in succession. This is followed by Sir Arthur Sullivan's "In Memoriam," played by Dr. Malcolm Sargent and the New Symphony Orchestra on H.M.V. No. C-1095.

Another title, referring to a garden party, is the cue for changing to Sir Edward Elgar's "Miserere" from the suite "Beau Brummel," recorded by the composer and the London Symphony Orchestra on Victor record No. 9472. For our British readers this disc is also available in its original H.M.V. pressing, though I do not have its number.

The flaming title "1914," introducing the Great War sequence, is the cue to change to Elgar's "Pomp and Circumstance March, No. 2," played by the composer and the Royal Albert Hall Orchestra on Victor No. 9418. This is followed by another disc from Ketelbey, "Cockney Suite"—"A State Procession (Buckingham Palace)," played by the composer and his orchestra on British Columbia No. 2893.

This is then followed by "Le Serenade" (Kner & Heimer), played by



William Stull of the favorites of the Los Angeles Room Club.
—Photo by James R. Ridge, L. A. Room Club.

Lieutenant H. Walton O'Donnell and the British Broadcasting Company's Wireless Military Band on (American) Columbia No. 80673-D, and of course also available on the firm's British list.

The best record in the score should for effect be rather well synchronized with the concluding action, so if possible a rehearsal should be held beforehand, to check on projector speeds. In my own case I found the best cue for the change was a shot of city street traffic in which a big truck labeled "Opden Bros." is prominently seen as the policeman holds up traffic.

Thus concluding record is Elgar's "Fare and Circumstance March, No. 1," played by the composer and the Royal Albert Hall Orchestra on the reverse side of a disc previously played—Victor No. 9016. If projector and music are properly in step, this disc synchronizes almost perfectly with the ending of the closing sequences of Sherlock's film, and furnishes a most appropriate climactic theme.

Mexican for "Vida Pascina"

For Randolph Clardy's "Vida Pascina," the only logical choice must be Mexican folk-music. It so happens that in my own collection this music is best represented by organ recordings.

This, in turn, has proved an advantage, for it keeps the accompaniment soft and pleasing, avoiding vocal interludes, which are always bad in picture music, and at the same time works well with the church sequence which naturally demands quasi-liturgical organ music.

The opening selection is "Las Cuatro Milpas," Mexico's most famous folk-tune, played by Sigismondo del Oro on Victor 30181. As we see the cross atop the village church reflected in a pool of rain-water, the music changes to Rascetti's "The Angelus," played by organist Lew White on Brunswick No. 2093.

As we fade out on the church pot the record made (it will be used again!) and play "Urmasen Hermosa" by Ignacio M. Valle, recorded by Sigismondo del Oro on Victor 40233.

As the picture fades in on the se-

Here are the winners of the award in the Home Movies division for the 1933 contest of this magazine. The title of this film was "Santa Paula Elaine." Here is Elaine with her mother and father, Mr. and Mrs. John E. Felt of Green, Ill. The photograph was exposed by S. P. Warner, editor of *Newer Flicker*, publication of the Chicago Cinema Club, of which organization Mr. Felt is a member.

Members of the family of American Cinematographer readers undoubtedly will agree with the editor that this picture possesses unusual significance as representing a "home" movie—the home that stands behind the movie. Just to make it more representative it may be stated Elaine possesses a bank account back with the fifty-dollar prize duly entered.

quence in which the worshippers are seen coming from the church we repeat "The Angelus." At the end of this sequence, indicated by shots of people going toward a cottage is a scene framed through the branches of a pepper tree, followed by a fade-out with an unusually long black-out where Clardy breaks the film into two reels when it is not mounted on his special 400-foot 8mm. reel, the music changes to Valle's "Amar Sin Esperanza," recorded by organist Del Oro on Victor 40428.

This is played through and followed by either Jesse Crawford's recording of "Secreto Eterno" by Jose Prethes Enriquez on Victor 80110, or Del Oro's "Vieja Amor," on the other side of Victor 40428, which has just been played.

To my mind, the latter is more appropriate; but to avoid the musical dead spot while the record is turned over, I would suggest using the Crawford record momentarily to fill the gap. The final selection, which should be started at some of the later shots of cactus, is a repeat of "Las Cuatro Milpas."

Modern Music for "Chicago"

The dominant note in "Chicago, Vacation Center of the Nation" is typical, Chicagoesque bustle—so the music must, for the most part, bustle too. Somewhat "modern" music is therefore indicated. The opening sequence, however, as on the idyllic side, showing dawn on Lake Michigan and the Chicago River.

Nonetheless, the music selected to open the score could be classed as musically "modern."

It is "Gymnopedie No. 1," by Erik Satie, orchestrated by Debussy and played by Serge Koussevitzky and the

Boston Symphony Orchestra on Victor 7232 (Many of you may have this and not remember it, as it is on the reverse of Part III of the Victor three-side recording of Ravel's "Bolero.")

As a title introduces a new sequence, telling how "Chicago's Thousands of Workers" hurry to work, we change to Rachmaninoff's "Prelude in G Minor" in a moderate—almost jazzy—arrangement by Jack Hylton and his Orchestra on E.M.V. No. C-1844.

As I have hinted, one of my pet taboos is one against breaking the continuity of a score by turning a disc over—a practice which always results in a musical hump of several seconds.

Luck was with me in this particular score, for I managed to get around this problem here, if even by an expedient which would drive a musician to drink! The next disc to be played in Part I of Serge Prokofiev's "Classical Symphony," played by Koussevitzky and the Boston Symphony on Victor 7194.

This is followed by Part III of the same piece, on Victor 7197. Finally, with the title about the "Buckingham Memorial Fountain" as a cue, we change to Part II of the same piece, on the unplayed side of Victor 7196. Oddly enough, this misconstruction of the symphony is more filmically appropriate than is the more symphony played through in its proper order!

The recording of all of the music and choral sequences for the New York World's Fair film, which will be shown at the Pepsphere, was completed last week by RCA.

A 55 piece orchestra under the direction of Andre Kostelanetz and a male chorus of forty voices made the sound tracks in the Motion Picture Studio.



FILM PRODUCTION IN BRAZIL

By WILLIAM BURTON LARSEN,
PRODUCER

DURING my recent visit to Brazil I took the time and trouble to find out what was going on in the largest country in the Western Hemisphere as far as the motion picture business is concerned.

Rio de Janeiro is the hub of the Brazilian motion picture industry, boasting of two or three major film producing companies, headed at the present by Cinédia Studio.

Cinédia Studio is located on the outskirts of Rio far enough away from too much noise of the city. Like every studio the Cinédia is surrounded by four high walls and only one entrance, which is heavily guarded. Entrance is secured only with the aid of a pass from the city office of the studio.

The entire production plant is within

these four walls—studios, sound recording rooms, laboratory, dressing rooms for actors, sound stages and projection rooms.

A visit to the studios is an experience. You will see a group of actors outside of the studio door taking time out for a smoke, while scenes for the next sequence are being prepared inside the studio.

Features American Performers

"Black Diamonds" was the title of the film on the sound stages during my visit. It was a story of the Mato Grosso Country, in the wilds of Brazil. There was plenty of fighting and furniture breaking.

The film was featuring some American theatrical performers, known to

American vaudeville, Frank Mayo and his troupe. Opposite Maxine Gypsy Abbott, also well known Broadway but not so well known in Brazil. As a matter of fact it was strange that they would make Portuguese dialogue films with American performers who could not speak a word Portuguese.

Luís De Barros was the director production manager. Barros knew Hollywood for several months to obtain some knowledge about the film business and production technique, in order to be able to produce Brazilian films. He of that technique was quite in evidence on the set. Lighting arrangements, camera set-ups, etc., even the final, "camera, action, lights!" only in Portuguese, and the sound recordist's for "silêncio, por favor!" (Silence, please!).

The camera (one and only) is a was an old model Mitchell camera, mounted up so the motor noise was minimized. Because there was only one camera and one cameraman it was necessary to change angles every few minutes, the actors having to hold on pretty delicate and sometimes dangerous positions till the cameraman was up for a different angle shot.

The camera was mounted on a old Brazil made dolly, the tripod being a pneumatic air compressed dolly chair.

All the scenes for a certain night were being shot before they took the furniture for the big light scene.

The film after it was photographed was rushed over to the Cinédia Laboratory on the grounds for it to be developed. The laboratory has a complete DeBrie printer unit and complete DeBrie developing machinery.

Cinédia Has Newsreel

The Cinédia outfit makes a weekly newsreel of events. Some are actual and some very dull. One reel I saw the theatre was similar to our American newsreel, with a spectacular fire, one of the navy, a section by Pedro Vargas of Brazil and a thrilling race to the top of a mountain.

Brazilian films, no matter how they are assured a definite market by government decree stating each film must run a percentage of its profits so as to include as many reels of local film.

As a result many so-called "problem" sprung up overnight. With a

(Continued on Page 124)



Gypsy Abbott (left) and Frank Mayo (right), American theatrical performers, in a late scene from the Brazilian film, "Black Diamonds." Directed by Brazil's ace director, Luís De Barros, the film was produced in the Cinédia Studio of Rio de Janeiro.

Photo by William B. Larson

FIXING UP FAMILY FILMS

By ORMAL SPRUNGMAN

Photographs by the Writer



Here is a title card space for your Family Album reel. A rectangle is cut out of the center and name of person and date of filming appear on smaller strip which is raised or lowered behind sound opening.

MOST popular, yet worst edited, of all amateur-exposed movie footage are the family reels, those ultra-candid closeups of the young brood, "gramps," and all the relatives, which somehow manage to steal a prominent spot in personal film libraries.

In most cases, the usual catch-as-catch-can attitude toward family filming leads to haphazard methods of editing or to editing at all. Consequently, audiences either become bored with alibi-shot arrangements, or are deprived completely of the pleasure of seeing footage which could easily be revamped into really entertaining stuff.

Let's assume that your holiday films are still in their original shape, showing close-ups of colorfully packaged Christmas gifts, long shots of the Yale tree, medium views of the family itself. In its present form, perhaps the stuff's not so bad since you took special pains to watch continuity as you filmed.

But here and there are scenes slightly over or under exposed which should be eliminated, orders which demand a change in order. So the splicing block is produced. If you don't own a movie frame viewer, a powerful reading glass will help to identify puzzling scenes.

Describe Contents

Lay out the reels for screening, designating the number of each reel at the top of a clean white sheet of typewriter paper. Denote one sheet to a description of the contents of each reel, which may be something like this:

- CU Unopened Christmas gifts under tree
- MS Grand-dad lighting pipe
- CU Food on table
- CU Rapid panorama across ceiling
- LS Guests being seated at table
- MS Opening packages
- LS Yale tree
- CU Undersupposed shot of tree ornament

CU stands for closeup, MS for medium shot, LS for long shot, while

CUT means eliminate or throw out. Naturally, your scenes will be far more numerous and varied, but keep their descriptions down to minimum wordage. Speedwriting or shorthand might find usefulness here.

When you have made a complete record of all the scenes in the reels at hand arrange the pages in order for study and try to recreate a mental image of the way your continuity will flow. Then pencil the numerical order in which each scene will find its place in the finished film. If later changes are necessary it is a simple matter to cross off or erase preceding numbers and set down a new sequence.

Make Editing Board

To speed up his work and make editing still more orderly, make an editing board by buying a dozen or more two-inch holes in a pine slab and numbering each hole. As each sequence or scene is cut out of the original film roll up the footage and drop in its hole. As the roll unloosens and spreads it snug-gles up firmly against the wall circumference.

Equally as good for footage holders are egg cartons, typewriter ribbon boxes, compact cases and even nail books. If you don't care to tinker you can buy inexpensive editing boards from your local camera dealer. One editing rack now being offered* consists of sixteen such circular holes laid out neatly on a sloping board.

Along the right hand side in a film record pad, and as each sequence is slipped into its numbered hole its description is set down opposite that number on the printed list. Special footnotes or editing directions may be added at the bottom of each blank.

While some amateurs may prefer splicing as they go, there are still others who like to tie up the cutout scenes temporarily by affixing Scotch tape to the ends, and then do the splicing all

at once after the titles have been prepared and photographed. Either procedure has merit.

I, for one, prefer to splice as I edit. In this form, the final film is perfectible, and quite often I see possibilities for changing sequences or cutting out scenes while I am screening the footage for title work.

Saves Duplication

Likewise, some folks like to splice their short reels on to 400-footers before editing as an aid in projection. I still prefer to screen and edit the shorter stuff as it comes. It saves duplication of effort.

Among your own acquaintances you probably know of amateurs who edit so broadly that they even leave in the perforated numbers at the beginning and close of reels in order not to waste footage.

While not all scenes which misfit the current film specialty need be discarded permanently, nevertheless all blurred, out-of-focus, and poorly exposed scenes should be thrown out of every family reel. They add nothing to the film. In fact, they even detract from the more superb stuff. The only exception might be those pat shots of relatives or close friends of the family, shots which never can be duplicated.

Family reels may be handled either personally or popularly, and your titles will depend on the treatment you plan for your films.

First, let's consider the personal slant. This follows the lines of least resistance, for no extensive title writing is needed. You can even employ label titles, if you like headings!

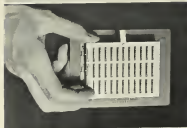
Since one never knows at the outset how much family footage will finally accumulate, it is usually good practice to adopt a uniform title.

The one which we might use could easily be called a title-saver. It consists of black cover stock, size 9 by 12 inches, out of the center of which a 2 1/2 by 5 inch rectangle is cut with a sharp knife. The open frame is outlined in white with

* Kink-Rack: The Shultz Company, Redwood.



This new title-builder composes words and sentences simply by sliding each letter by hand. A suggested title is shown with dime store character joined against threadbare towel.



Rear of the new title-builder showing three rows of 12 wheels, each of which operates continuous ribbon on which 12 characters are imprinted.



For systematic editing, this rack has film strip holes for temporary storage during cutting. Description of each scene is written on film record pad at right opposite prep-er hole number.



Lettering white-on-black title cards for reversal filming. For wobbly printers, special lettering guides and tracing alphabets are available.

a not too elaborate scroll work as the words, "Family Album Edition."

The title inscription itself is located on a black cardboard slide, which is slipped into position behind the opening when the entire title card is set up in shooting. The use of the rectangular opening permits the printing of any title wordings on each side of the slide without need for making additional masks.

Speeds Up Filming

This form of tiling speeds up filming, for once the mask is properly framed on the title board the rest is simple. With a one-inch camera lens the title board on which the title can be thus backed is located two feet away, lighted either by photofloods or direct sunlight outdoors.

Even the title stand used in filming is strictly homemade. This consists of an elevated base on which the movie camera is mounted. Approximately two feet in front of the lens, a regulative drawing board is held vertically by means of angle braces and bolts. The cards are mounted on the drawing board. The entire portable unit is made of 1/2-inch pine.

If you have difficulty in entering title cards with your particular outfit, here's a suggestion. Prepare a white card ruled uniformly with horizontal and vertical black lines. Place the card on your title board and photograph in the customary manner.

When the film is developed, insert a single frame under a powerful glass or project on a screen, count the number of lines revealed, and you will know the scope of your camera for this work.

Another favorite among careful amateurs is to place a magnet, battery-connected flashlight bulb in the film gate behind the opened camera shutter, and sketch the exact size of this film gate projected on a white card at the close focusing distance.

For greater accuracy, insert a small piece of roughened celluloid between aperture and bulb for diffusion.

Helps on Titles

If reversal film is used, letter on white ink on a black background, but if positive film is employed select blue ink on a white background.

Even Rmrs. fans will be glad to know that double perforated 16mm. positive film, center scored, is also available; their use in tiling at a price not below the cost of reversal film.

Suppose your arm has grown a bit too wobbly for legible lettering. The New York firm* already has come your rescue, offering complete set movie tiling charts which enable an amateur to trace any size or shape letter patterned to give a home-made professional touch.

There are twelve complete artists'

* Jacob Stein, 125 Fifth Avenue, New York (Continued on Page 116)

New automatic agitator. Tank not included with machine.

may will be made well aware of the location of the new Cinecolor plant. Across the entire length of the roof of the huge building the name "Cinecolor" is emblazoned in letters twenty feet high. The plant itself lies almost directly in important commercial air lanes after dark the roof sign and the entire building will be illuminated by one of the powerful new mercury vapor lamps mounted on top of a 30-foot pole.

A useful as well as decorative part of its facilities is Cinecolor's main theatre. Here rushes and test prints may be promptly viewed in attractive surroundings. A special study has been made of projection equipment to insure the picture being consistent with standard theatre projection.

The entire construction and installation of equipment has been carried out under the supervision of William Pryane, secretary of the company.

The business staff of Cinecolor, headed by A. L. McCormick, president and treasurer, has been comfortably and conveniently established in ten beautifully appointed executive offices. Among

the other officers are Alan Gundelfinger, vice president in charge of research,

W. T. Crespinel, vice president, and J. Henry Kraus, sales manager.



MAURICE KAINS, GADGETEER, BUILDS AUTOMATIC AGITATOR

EVERY photographer who develops his own film in a circular tank of the Watson or Leica type knows how seriously unmanageable the developing time of 15 or 20 minutes becomes when every few seconds his attention is required to fiddle or twist the tank to insure proper agitation of the developer, not to mention the fact that the method of agitation is always erratic.

Maurice Kains, Local 659, IATSE, well known Hollywood inventor of gadgets for the photographic workroom, has solved this problem so successfully that he is placing on the market an electrically driven automatic agitator.

It consists essentially of a stainless steel turntable of just the correct diameter to hold a circular developing tank. The turntable is mounted at a slight angle upon a finely finished gearwood base. Within the base is the operating motor which runs either 50 or 60 cycle A.C. and turns the tank holding table at an approximate speed of 55 revolutions per minute.

Uniform Negative

The tank and film reel rotate together so that the film is "wound" through the developer. As the turntable is designed to operate counterclockwise, the revolving film picks up the developer at the outer edge of the reel and spirals it to-

ward the center. The fluid, because of the off-level angle of the turntable, gravitates toward the lower side, where it is immediately picked up for continued circulation.

The ribs and apertures of the film reel exert a mild churning action to the developer as it circulates through the tank, thus assuring the operator of a uniformly developed negative, free from air bell, directional or streaky markings.

Not only does the Kains agitator assure a clean negative but it allows the photographer to go about other duties in the workroom during the time of development.

Retail price of the agitator is \$7.50. It may be obtained through any of the Hollywood photo supply shops.

I. H.

Oklahoma City Movie Club

The February meeting of the Oklahoma City Movie Club was held in the rooms of the Oklahoma City Chamber of Commerce on February 17.

H. P. Donglas, a member, made an interesting and helpful talk on "Exposure." The talk was illustrated by a film showing the same shots exposed with and without the use of a photo-electric exposure meter.

Two films from the library of the Amateur Cinema League, "Art and Architecture" and "Pecky's Cove," were screened. These were the first outside pictures the club has shown and consequently were of great interest and help to those present.

The club films were followed by the showing of two reels, "Southern Wyoming" and "Jackson's Hole," from Charles Munson's loan. Kodachrome, "Summer Tour."

The next regular meeting will be March 17.

CHARLES MUSSON, Secretary.



Fixing Up Family Films

(Continued from Page 112)

curved alphabets covering some 1600 type sizes, and all you do is trace out your words with a soft black pencil—later, if desired—and then shoot.

One tiling firm** specializes in sponge rubber letters of different colors which may be affixed to various surfaces by means of an adhesive substance on the back.

Another*** sells a lettering guide which permits inked titles for use in



Leaves of a photo album flicked beneath this Family Album mean title gives an interesting effect. (See below, frame enlargement of actual scene photographed).

small cine titles. In addition, there are metal letters, rubber-stamp letters, gummed letters, block letters, anagrams, alphabet soup letters—even type-set titles are possible with a font or two of modern legible faces.

Apparently, there is a definite trend away from the old-fashioned typewritten titles and toward more artistic forms of word expression.

Building Continuity

The wording of a title—the amount of horse sense it contains—probably plays a much bigger part when you shoot from the popular rather than the personal angle. Instead of cutting in straight candid scenes of all the family to succeed each subtitle, you juggle the stuff around, perhaps shooting more film footage, until you have finally evolved a sort of continuity which tells a story.

In a personal handling of the aforementioned Christmas scenes, you would simply record the scenes like a first-rate newsreel, but from the popular angle you would go even further, showing by means of close-ups the actual preparation of the meal, arrival of the guests, the passing out of food and gifts, departure of the guests, and finally the tired sprawl of host and hostess.

Or you can build up continuity by handling the whole thing as a dream, showing all the Christmas scenes up to the departure of the guests for the fadeout.

** Reiche Products Corp., Towson, Md. (Spelling Guide)
*** West-Lexa Instrument Co., Niles, Ill. (Wides Lettering Guide)

Then fade in slowly on a dimly lighted bed scene with the husband's hand shaking the wife's shoulder, and as she wakes up, blinks, yawns and stretches, she discovers that the whole thing's been only a dream, and she's still got all the Yule paraphernalia yet to be made for her guests.

For scenario purposes, you can shoot the bed scenes at almost any time before or after the guest scenes have been made. If your camera is not equipped for fadein or fadeout you can secure reasonably good results simply by dimming your artificial illumination until the blackout, or by slowly turning away the photostatic reflectors from your subject and finally cutting the light while you shoot.

Subjects Should Be Busy

By reversing this procedure a suitable fadein is obtained. This practice is well worth remembering for title effects, too. Similar fadeins may also be made by reducing the camera diaphragm to its lowest stop.

When photographing people, see that they are always doing something, not just gazing at the cameraman. Shoot the youngsters while they are absorbed in their games or the Sunday funnies. Film the relatives while another member of the family is showing them about your garden.

On family reunions a picnic idea provides good shooting, but don't line every one up for that traditional stiff shirt scene. Instead, break the crowd up into groups of two or three and concentrate filming.

If they are camera conscious use a three or four inch telephoto lens and shoot from behind your well-trimmed hedge or through an unseen window. Unposed, candid closeups are always more interesting for the family album.

At the close of each year, re-edit all your family footage of preceding

years a look-back scenario, showing the current members of the family at home thumbing the pages of the family album.

As the camera pauses for each of the shoulder shot, fadeout and fadein the action scenes taken a year or more ago, retreating occasionally to just a new close-up from the album of clips to carry on continually.

In fact, there are so many possibilities for the distinctive handling of family footage that are wanted by more moviemakers, who often go great lengths to produce striking scenarios, are hesitant to unleash the



This 14mm. frame enlargement illustrates final verse of Family Album title—album pages thrust to provide a glimpse of all.

months into the "Family Album of the Year." You might even fill bag of tricks on the simplest of all:

Family albuming.

Chicago Cinema Club

New Flashs, official bulletin of Chicago Cinema Club, with its February issue starts its fifth year. March 2 club will celebrate its five birthday meeting. The feature of the evening will be "See the West with the News" (seventy minutes of scenic beauty, 8mm., scored with music.) Also to be a club auction. Sources are likewise given to all members present. To top the evening the Second Set of Prints made by Cinema Club members will be conducted.

March 9 and 10 will be Bell & Howell nights, while March 2 will be devoted to a business meeting.

"Sierra Nevada" Has World Premier in San Francisco

At the Gold Room of the Palace in San Francisco on the evening Tuesday, February 28, Clifford Jones presented the world premiere showing of "Sierra Nevada, Grand Canyon, California." The subject is an unusual color and sound picture of a three pack trip in the California High Sierras featuring the John Muir trail, down to Mount Whitney. Admission tickets.

Romerscheid Named B&H Vice President

THE Bell & Howell Company of Chicago announces the appointment of H. W. Romerscheid, western district manager, to the post of vice president, in charge of Western District.

Mr. Romerscheid became production manager of the manufacturing plant in Chicago in 1930 and was appointed assistant western district manager in 1932, which position he served until appointed western district manager in 1936.

J. H. McNabb, president of the Bell & Howell Company, arrived Saturday, February 18, to discuss future business activities in Southern California.



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FATHER MEEUS BATTLING FOR THE YOUTH OF CHINA

FATHER Charles Meeus, a missionary of the Catholic Church, has been in the United States since last summer lecturing and showing his color picture on "The Youth of China" and the large number of accompanying stills. It does not seem possible any one can listen to this young priest as he tells of the life of his charges, especially life as they find it during the past two years, without absorbing some of the enthusiasm he displays for Young China.

It is more than enthusiasm. It is a genuine affection for these youngsters, mingled with admiration and respect for the Chinese people and for their traditions. Nor does he for a moment lose sight of the suffering and death, the wounds and hunger, that have been a part of the life of this people.

In his film, the titles of which have been made by Francis Nelson of Hollywood, is portrayed the enchantment of the China Seas, flowers, rivers, skies; the Chinese theater, gymnastics (and much of this); architecture, fisheries, notably the boy who balances a cornucopia on each end of a long pole, which arching go when lowered to the water—and picked up again when they are filled.

We see Chiang Kai Shek and his equally famous wife; the bishop, sisters, schools and pilgrimages. Paul Cheng leads the Youth of China. The boys put on their exercises, their lion dances (synthetic lions, if you please), proving

they possess an abundance of humor; a China boy walks around a pond, his reflection appearing in the water; there are other reflections in the water; a stone falls in the pond and . . . WAR. There are views of bombing and of what war has meant to China: Children who have played their last game laid aside by side.

As a finale we see monuments and the Flag. The Boy Scouts in China is a great organization. What greatly adds to its interest for Americans is the fact that entirely aside from the element of human sympathy that naturally flows to the young and for that matter to all the people of that stricken country the Boy Scouts there are sponsored by that body in the United States.

Father Meeus does not appeal to the American public for aid in feeding his Boy Scouts and rebuilding his mission by overemphasizing the fact that China is a suffering country. Rather he aims to tell Americans how much their help will do to restore those conquering smiles to the Face of China in peace time and war time.

In a note to the editor of this magazine Father Meeus concluded with these words:

"I hope the Japanese who will read this and see the picture will have a greater understanding and love for those courageous boys. The Chinese and Japanese are GREAT photographers. May be photography will bring closer understanding between both peoples, be-

cause I do believe that through a lens and a view finder we can really get to UNDERSTAND each other much better."

Who will deny that the work Father Meeus is doing for the Youth of China is not also in the interest of the United States—a country which always has been on the side of an even break for the land which contains in its borders a quarter of the children of the world?

"Photographic Counselor" Latest Thing in Filmworld

Frederick F. Watson, appointed as spring to the unique post of "photographic counselor" to Thomas Cook & Son, carries his advice on what to take and how to take it, free of charge to Cook's clients, to a new high, dating from the round-the-world departure of the *Francisco* January 7. Aboard in *Francisco* are two passengers well known, cameras and 6000 feet of film who sought Mr. Watson's advice and at the same time made the following arrangement, before sailing:

That they would send him air mail, from Rio de Janeiro, two or three rolls of average exposed film which he would promptly have processed, and re-ensending them a frank criticism, perambulation, air mail to Cape Town, to help secure the best possible results at the remainder of the world cruise.

A similar service is also being performed by Mr. Watson, a pioneer in the 16mm. field, for two traveling independent itineraries.

One man now visiting South America has arranged to send back, by ship steward, from various ports, 4 exposed film to date so that it may be processed and waiting, ready for him to see on his arrival from an eight weeks' trip. The other, bound via St. Francisco, Hawaii, Japan, Singapore to the East Indies for the eastern end of Africa, will visit Morrocco, Nauru and the Belgian Congo and pick up a steamer for home on the west coast, the "winter sunshine" continent.

In his case he will have the processing done in Tokyo, then ship the film to New York—and as a result, will be his air mail letter of criticism when he arrives at Nauru, before he starts his superbly pictorial trail across Africa.

The inauguration of the post of "photographic counselor"—unprecedented in any travel agency—was a result. Cook's conviction that the photographs received of a trip is a source of enjoyment second only to the trip itself is Watson's advisory service to clients covers every phase of photographic technique and equipment, still or motion picture, and is entirely complimentary, either by letter or by personal interview.



Father Meeus shooting player in ball

FATHER MEEUS WITH CAMERA DESCRIBES YOUTH OF CHINA

By FATHER CHARLES MEEUS



THE very first time I ever used a motion picture camera I blurred the picture by too fast panning. As a matter of fact, the panning was so fast that it ended with myself in the waters of the Yangtze-Kiang River, at Hsu Oei, near Shanghai, China.

I had gone to China in 1935 hoping to be able to synchronize my life with that of the Chinese people; hoping that through the use of a fast lens, and a wide angle one, too, and many filters, exposure meters, etc. (meaning by that the factors of adaptation that any missionary requires), I would be able to understand and get understanding from that wonderful people.

That all meant I would have to study the numerous "sound effects" of the Chinese language, the control of the exposure I would have to give of that which I wanted to teach, such as modern sports, games and science and also I would have to learn about the interchangeability of my lenses, meaning the different ways in which I would locate those from whom I wanted to learn about modern China.

The Buddhist Monk naturally would need many filters; my talk would have to be "color"; the Mandarin would hear of the message after I had adjusted to my poor knowledge of Chinese the needed equipment to avoid "parallax" in my writings of the noble Chinese language.

Drops Camera in River

This introduction to the background of my little picture, "Youth of China," may seem a bit too prejudiced in favor of both the Chinese and the motion picture ideals, and I am afraid it is, but how could it be otherwise when, since four years now, I am doing nothing less

than either taking pictures of Chinese people in China or projecting them here in America!

And this brings us back to the point when I was telling you that I had panned so fast that there I was with my camera (still working) under the yellowish waters of the Blue River after my very first attempt in the big art of photography.

Well, that swift dive in China's element brought me in close contact with those dear people and allows me today to produce a picture that speaks for China.

Belgian Born

As you may know, I was born, raised and studied in Belgium. There I had determined so to plan my life as to aid me in converting or at least in influencing the conversion of as many persons as possible. In the pursuit of that aim I found myself back in 1933 on board a train in Belgium.

I fell into conversation with no fine example of the Chinese race as you would meet in a long journey. He was an elderly man, benevolent of countenance and gentle in manner, and yet with the bearing of one who spoke as with authority.

I could not forego the exercise of the desire to convert—and with most unexpected results. Gradually it was borne in on me that my conversation was none other than the famous Bishop Yeo, the head of the mission I was two years later to join.

I who had thought to be the convertor became the converted—converted to China.

The location of this mission is Adam's Apple Island, it being situated in the mouth of the Blue River, and

Father Meeus being awarded the Scout Service Badge by Paul Cheng, Boy Scout leader, for using his camera during his sojourn. It is true some of the time the camera was without film, an expedient successfully employed by the priest in order to sustain morale under desperate circumstances.

that is where MY PEOPLE live: I mean it when I say "MY PEOPLE"—having become a Chinese Citizen. (That was NOT changing my camera . . . but using "China-Chinese," as I call my adaptation to the Chinese.)

Softer on the Blue River: Gorgeous composition . . . color . . . angles of big sails that look like batwings . . . everything in China has an unusual angle! The shape of the roofs, the shape of the wheelbarrow on which people actually sit to travel for long distances . . . and even the unusual shape of the model T Ford cars . . . and what about the COLOR of the Buildings of China? . . . It's blue, yellow, green . . . gold all over; the tiles themselves are green or yellow and green; skies are so blue, too.

MODERN CHINA is something that is "fotogenic" as they say in Europe: rich lines providing marvelous angles in photography.

How did I come to take my NEXT picture after my camera fell in the waters of the Yangtze-Kiang? First of all, I had it cleaned by a Chinese silversmith in the country: I'll always remember his face.

Wrinkles all over . . . spectacles (Chinese ones) . . . and his thin, delicate hands . . . but ALSO will I always remember what I found on his table: about 100 odd little bits of steel and glass . . . My Bell and Howell Camera, 16 mm.,



1



4



2



5



3

1—Temple of Heaven in Peiping. Taken 4 p.m. August; Rolleiflex, which was camera employed unless otherwise stated. Exposure, 1/16, time, 1/100.

2—Adam's Apple Island. Taken 2 p.m. July. Same factors.

3—Temple of Heaven in Peiping. 11 a.m. 3.5, 1/200. (Note: This building has been overphotographed from every angle, so I decided to keep it blurred as background and shoot a sharp image of the foreground. A pillar showing very dis-

tinctly the fox claws at the symbol of emperor's temple. This is done to follow the Chinese tradition of foregrounds in art, their art.)

4—Amateur cinematographer, 12/15 p.m., 1/10, 1/100. (Note: The man's exposure meter is sensitive, but he shot to keep with his finger.)

5—Symphony under the stars, 8 p.m., 1/16, 1/100, of the country who are

Selections from the



about the New Life Movement, through the light of the screen.)

Father Meeus, using his Bell & Howell camera with lens polished to silvermark using testwood.

of these boys acting for a 400-reel comedy, among its odds Hollywood.

Seven passing a bridge. 2 p.m. December, 1/18, 1/20. (Note: Picture was taken from my own notes. Note that being carried by

four men caused it to shake badly, yet I waited speed to get some good color. F/1/20. It worked.)

6—Children of the China Sea. January, 2 p.m., 1/8, 1/20.

13—Shanghai. December, 2 p.m., 1/8, 1/20. Shows wondrous "Chinatown," and was taken by one of my boys.

11—The Sage of the River. September, 4 p.m., 1/4.5, 1/25.

12—The Glamour of my boys. December, 2 p.m., 1/2.5, 1/20.



Little Miss China; September, 3 p.m., 1/18, 1939.

model Film 70 A! He had actually taken everything to pieces . . . and was . . . considering the next step to take!

Polished Lens with Teakwood

The next steps were very slow and delicate and steady, because he wanted to know the "Wei-ah-na": the reason why of everything that Chicago artisans had planned.

I did not see all this, for the simple reason that I had fled praying that no flood, no famine, no locust nor even a mosquito (common plague in my adopted country) nor even WAR would come and detract his attention or his memory from the worthy task that he had taken on his thin old shoulders and . . . brains . . . of "spring" thus thing together.

The next morning there he was with a good looking camera . . . that worked, thanks be to Ten-Chu . . . Thanks be to God . . . and . . . it still working today . . . IMPROVED.

Improved? Yes, and how! He had passed the whole night actually POLISHING the lens of my Film 70A, having discovered that HE could make it better.

And then my first pictures . . . at last: A group of children . . . their sweet and laughing faces? NO, their swiftly running away slippers and their little Chinese robes swishing behind a wall . . . frightened little beggars they had become . . . what! This machine was going to steal their personality . . . their very soul . . . no, no, never!

And that night they didn't sleep . . . and neither did I: I was making a fake basket filled with candy! A very intricate business: through a gap in the side of the candy basket the lens was peering in space . . . peering upon the

eager faces of the boys who, as boys are all over the world, LOVE candy: those pictures were even better than the terrified-kittle-robies-that-whisked-behind-a-wall. I still have those smiles and keep them preciously in my library, because they mean so much to me.

Educated by Boys

You heard how I was EDUCATED by my boys (12 of them) appointed as my preceptors by Bishop Tsai: how they taught me to speak Chinese . . . and English, too . . . eat with the chopsticks, how to avoid "parallel" in my adopted language, etc.

Well, those boys are now what I consider GREAT ACTORS, yes, I mean great actors because for the space of three years I have followed them in their games, their studies, their Boy Scout life and in every one of their escapades in front of the life they are facing with courage and determination.

And that is where I want to tell you of all the GLAMOUR of my Chinese people. They have seen many a "Yin-Chi" (electric-shadow or motion picture show) in the big modern and packed theaters of Shanghai, Canton, Hankow, Nanking and Peking.

I have seen the old "Ta-Ta" (or woman who lives in the big city) telling her cousin from the country who Lucretia Young was, the girl who is as much emancipated as a gentleman (a rare thing in China of older days) . . . of Tyrone Power and Spencer Tracy, of Allen Mowbray who is "so funny" because he always "behaves" in front of his masters (the Chinese servant is very informal, being one of the family); of all those whom they look upon as heroes today.

Waiting for Chinese Westerns

I have seen them (those of the country, the interior) GRABBING in the air for the "substance" as they will call it ("Yeng-Ti") of the dollar bills that the silly lady of the comedies, such as college pictures, throws around with an Oxford accent to the jolly-good crowd.

I have seen my people scandalized at seeing people not afraid to "kiss" each other on the screen . . . I have also seen them REALLY very thrilled at the only thought that one day in China a picture will be made of the "Chinese-Wells Fargo" because China also has its great West and unknown distances.

I have seen them laughing themselves out of their wits as they watched American mice and cows and cats and geese and grasshoppers that were actually trained by those amazing people of "A-Mei-Li-Ka" to TALK and SING and even to . . . wear CLOTHES: Disney's cartoons.

BUT, and never will I let anybody believe that the majority of my Chinese people are so simple; the student of China, the merchant, the business man, the educator, will look upon the moving pictures as a great factor of progress and propaganda of sane ideals, of methods for getting the people United in

China . . . twenty-five moving picture companies (Chinese) were started and are still going . . . one of them was "broken" because it tried to bring Old China back to the people . . . China has her traditions and sticks to them . . . she wants to be a NEW CHINA.

Screen in School's Place

General and Madame Chiang Kai Shek want their people to be educated to know about the New Life of China and are very willing to start picture (16 mm. and 35 mm.) that will take the place of destroyed schools for mass education, for teaching of objects ranging from how to cook your meals to the obedience of the principles of Confucius and the spreading of a sane Christianity.

I left China in July 1938: I had taken many pictures, yes, but very many of them with an EMPTY camera . . . there was a better way of getting my legs to do things when in the midst of a bombing they would have worked 12 hours to clean up a pile of debris in tending the people pinned under it and find it redeployed by another bomb . . . they were desperate, my Boy Scout, when they saw that.

They would cry and sit down . . . deperate . . . but there was Father "Plum-blossom" (That's ME in China) taking pictures . . . that meant that people all over the world would see those pictures . . . and Bell and Howell want to work (with the "polished lens") . . . to take pictures of how they were going to act in front of these great odds.

EMPTY was the camera . . . full of hopes was I . . . that they would not discover the trick too soon . . . but anyhow I managed to get more than 800 feet of Kodachrome in full bombardment in Canton of their WONDERFUL WORK.

I have to admit that a Cine-Kodak Magazine came very much to the rescue . . . it is totally impossible to load a camera in a bombardment with a spoon . . . whilst a magazine is as handy as a machine-gun-belt and short, short, short, goes the little camera.

Scenes of War . . . and Peace

I shot—and shot pictures of more everything a bombing means: death, wounds, planes roaring down . . . and . . . also I shot some marvelous scenes of BEAUTIFUL, PEACEFUL CHINA.

That is the background of that suffering country: Nature in its most wonderful moods lavishes every tint of its palette on the China seas . . . you have seen those great big white clouds that look like "dragons" ("Long-Yang") against the horizon . . . the peaceful fishermen . . . etc.

And one day, KNOWING THAT MY BOY SCOUTS, FOR EVERY GOOD DEED THEY DO: NEED A GOOD FEED, I left there, and came to the country to show their work and get support for them.

I came to Hollywood to edit and cut and splice and get ideas . . . I don't know HOW it worked out, but I suppose

America is REALLY a wonderful country! after having showed the picture a thousand and one times to all kinds of groups that reacted differently I spoiled and spoiled till I came to a result that only is something.

It is rather interesting to note that when I arrived in America, due to the fact that the Chinese dollar had fallen to a rather low exchange, I was practically reduced to nothing on my bank account and the first thing I did was . . . to pawn my camera (the one that had been taken to pieces by the old Chinese shaver) . . . that had taken all these shots and with that money to start making up WITH MY OWN UNAIDED WORK the picture that I am presenting to the public today.

Meets Dr. Freebairn

My first contact with Hollywood was through a . . . dentist, Dr. Freebairn, of the Los Angeles Cinema Club, whom I had not known before . . . When I told him in the chair of his office that I had seen his name in Carles in a magazine

he was really very thrilled about it. I then went from one place to another until I finally decided to make sound on my picture and then I sought Francis Neilson, who provided me with a marvelous instrument.

From the Women's Club on to the school there is a vast field of audiences: homes, auditoriums, open-air backyards . . . even "down-town" oyster rooms . . . tiny little parlors and strange angles in homes.

I faced people of all creeds, of all languages, and so I had to be able to give my message through the projection of the film.

A sound track would have been too expensive, so a couple of records played on this instrument accompanied by my own voice made it all very clear.

I have given the picture to many persons in different audiences ranging from 2 to 200 and even 500 and every time it came out first. One reason why people perhaps like my picture is because it is an amateur picture, but it has super-news shots in color.



100 years old. She has seen two emperors live and die; now she revolution in 1911; now has three sons in the war, while twenty-four descendants are boy and girl adults

BUREAU OF MINES GOES STRONG ON FILM MAKING

THE United States Government is not in the motion picture business, but it is not overlooking any branch. A number of the departments are aware of the value of motion pictures and use them to good advantage.

The main object for government films is that of education and information. A number of the bureaus within the department have their own motion picture units, where they take care of the production and distribution, and one of these is the motion picture unit in the Bureau of Mines, in the Department of the Interior.

This particular unit has been functioning for over twenty years making pictures of various products being manufactured, mined or refined. The subject matter of its films covers a lot of subjects and there are specialists in each field who approve the details to be put into the films.

The specialists are all personnel from the Bureau of Mines. They see that the films conform to the standards as set down in regulations drawn up by the bureau. This assures authenticity and correctness. The motion picture unit has its headquarters in Washington and all distribution is from Philadelphia, Penn., where there are at present about 2300 reels of film that is constantly being shipped to points all over the world.

The amount is not sufficient to fill all requests on appointed dates, therefore some films are booked as far as six months in advance. A person making a request for a certain film may

be informed that his request may be filled sometimes six months hence.

Although the actual amount of reels is small in comparison to the amount of requests there were 2,500,000 persons attended 24,320 showings during 1938. There were 1260 reels of film added to the stock during the same year and approximately \$100,000 appropriated by business and industry to

enable the Bureau of Mines to carry on the production of new pictures and the revision of old ones that might have become obsolete.

Business or industry that makes great strides in technicities must have pictures that are up to date. Therefore the Bureau of Mines is kept busy revising old pictures on certain subjects such as oil, potash, sulphur and many other such commodities and minerals.

New theories and practices, new methods and machinery, new uses and procedures must all be brought up to date in the motion pictures of the Bureau of Mines.

It seems reasonable to believe that here is a potential market that could be utilized by many who wish to tell a story to a picked clientele.

The majority of the pictures are produced in silent form and are all supervised by the Bureau in order to have a uniform quality and standard.

Advertising is not permitted, and any names of organizations are deleted or kept out of the pictures. The pictures must be strictly educational or informative. In most cases even credit titles are left off, and only in very rare cases does the director, cinematographer and other technicians receive recognition.

A saving in the cost of reproducing copies of records and of storage space will be effected by new microphotographic recording equipment just installed by the Commonwealth Statistician at Canberra, Australia, according to a report to the Department of Commerce from the office of the American Commercial Attaché at Sydney.

Photo Finish

When W. C. Fields walked on the set of Universal's "You Can't Cheat an Honest Man" the other morning Charlie McCarthy, as has become his habit, was laying for him.

"Mr. Fields, I heard you rode one of the horses at Santa Anita yesterday," was Charlie's greeting.

"As a matter of fact I did, Charlie, my diminutive little chum," Fields replied.

"What a jockey! What a jockey!" McCarthy exclaimed. "I suppose, to hear you tell it, you won by a mile."

"No, Charlie, I am not given to terrordillo, my little chum. I won by a nose."

"Oh, just a length and a half," Charlie laughed.

"Very funny, very funny," Fields retorted. "Go'way or I'll carve my initials in your spine."

THREE NEW STARS

EASTMAN'S new motion picture negative films . . . general-purpose *Plus-X*, high-speed *Super-XX*, ultra-fine-grain *Background-X* . . . add highly dependable performance to extraordinary special abilities. Their instant acceptance and constantly wider use by the industry mark them as today's outstanding raw-film stars. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

**EASTMAN *Plus-X* . . .
Super-XX . . . *Background-X***

CUTTING PARALLAX WORRIES IN HAND CAMERAS

AMONG the fundamental problems of the use of telephoto lenses, especially under field conditions, are those of focus and parallax. When Cinematographer Joseph Yolo, of Yakima, Wash., was commissioned official cinematographer for the Alaska Fish and Game Commission and the Alaskan Forest Service he knew that he would encounter these problems under particularly trying conditions, for he was to make a motion picture record of Alaskan wild life.

This, of course, pre-supposed a hand-camera rather than a studio camera, for at times all equipment would have to be packed for days into the wilderness, and at all times he must be ready to bring his camera speedily into action. Extreme telephoto lenses were naturally necessary.

So Yolo built himself an automatic range finder, parallax correcting finder for his Eyemo.

The commercially available foundation materials for this finder consisted of an ordinary Leica range finder and one of the extension finder tubes made for use with the Eyemo. The rest of the device was assembled out of sheet brass, in one week's time, before sealing for the Northland.

Removes Rear Eyepiece

Removing the rear eyepiece from the finder, Yolo fitted in its place the ocular end of the Leica range finder. Around this assembly he built a roughly oval housing of soldered brass, from which the other end of the range finder projects upward periscope-wise.

A brass plate was soldered to the calibrated operating disk of the range finder and cut away so that the calibrations

were still visible. From this a wire rod extended downward to a lever which in turn was fixed to the rear end of a shaft which extended horizontally forward. All of the connections involved were kept under tension by small bits of coil spring which automatically took up any play.

The horizontal rod was carried forward beyond the front of the camera and terminated in a vertical lever. Horizontal pressure on this lever would therefore turn the disk of the range finder, actuating its mechanism.

Yolo's greatest problem would naturally be with his twelve-inch telephoto lens. It was this lens he decided to coordinate with his range finder. The lens is mounted with a slipjoint focusing

mount, in which focusing is done by moving the lens straight in and out rather than turning it, as is common with lenses of shorter focus.

To operate this Yolo added a simple rack-and-pinion mechanism, so that by turning a knob the lens moved in and out. At the rear end of the rack he fixed a triangular shaped cam. This, as the lens moved in and out in focusing, bore against the lever connected to the range-finder, operating it.

Repeated trials determined the curvature of the cam. When this curvature was finally reached the focusing of the lens and the action of the range finder coordinated for all focal settings. It was therefore possible to rack the lens in and out until the double images in the range finder came together. Then, as in a miniature camera, the lens was correctly focused.

Still Parallax Problem

This, however, still left the problem of parallax. In studio cameras this is met by pivoting the finder; but the construction of the Eyemo made this method impractical.

Therefore Yolo carried the extended finder's tube as far forward of the camera itself as was possible. At the far end of the tube he fitted a metal matie matched to the field of the lens. This matie is free to move from side to side.

He then extended a second shaft forward to the front of the finder from the range finder mechanism in the rear. A small lever at the end of this shaft moved the finder matie from side to side as the focus was changed. This action was coordinated to give a finder image matched to the lens field at each distance.

The device thus serves a triple purpose. Through a single eyepiece Yolo can focus his lens with the range finder, and



Joseph Yolo and the Eyemo Camera he has equipped with interlocked range finder.



at the same time view the exact field covered by his lens, corrected to compensate for finder parallax.

With the exception of the range finder and the rear eyepiece the finder is a simple tabular finder, no lenses being employed. It gives a brilliant image, and of a size sufficient for accurate, quick action under field conditions.

When the Caribou and Kodiak bears give Yolo time to finish the job, he plans to coordinate this finder with all of his other lenses. At present, however, he uses simpler, but equally ingenious finder arrangements for these objectives.

Uses Special Matties

In field work the customary rotating, multiple finder matties of the camera are inconvenient. They give a rather small image when long focus lenses are used, and when working fast one is likely to swing a different lens into place with the turret—but forget to change the finder matty.

Therefore Yolo incorporated special finder matties with the filter holders he has mounted on his lenses. These holders are of simple brass construction, and designed for two-inch-square glass filters.

Projecting from the appropriate side of the filter holder is a metal arm, accurately cut to match the angle of the lens. Thus when any lens is swung into shooting position its matched finder matty is automatically brought into place before the finder at the same time.

Carrying professional cinematographic equipment—even an outfit as portable as an Eyemo on long expeditions is a considerable problem. Conventional carrying cases are not adequate.

Where one must be prepared at any minute to get into action in a matter of seconds, to bag a bear or a wary mountain ram, there is little time to fash a camera from a civilized carrying case and assemble it. In addition, on the trail a man can make little progress if his hands are filled with camera cases.

To solve this difficulty, Yolo had a special backpack camera pack made. A padded wooden frame forms the foundation, as it would in any backpack. The camera, carried always on its Bell & Howell sliding base or alignment gauge, fits neatly into a supporting cradle in the center of the pack. It is held firmly

Left, Yolo's interlocked range-finder in use on his Eyemo. Note arm on lens-mount and operating lever bearing against it, also sliding matty in finder tube. Center, the finder-bearing opened to show how standard Leica range-finder is fitted. Right, Cooke 2 1/4-inch lens, showing how Yolo fitted rack and pinion for focusing, and even to synchronize range-finder.

in place, but may be lifted out by a single motion, without any need for releasing straps or catches.

Around the camera are zipper equipped pockets, fashioned to hold the lenses and other accessories. Beneath is a sacklike space large enough to hold a supply of spare film and the equally necessary spare clothing and toilet articles. The

A 35mm. frame enlargement from a hair-trigger action scene made by Yolo with the twelve-inch telephoto lens and finder set-up. When he sent us this shot, Yolo laconically described the filming of this entirely wild Alaskan Grizzly by remarking: "The old fellow thought he heard or saw something, but soon was back on the job fiddling." Much verve and wonderfully and most importantly the guarantee of personal security is a tele-lens!



waterproof canvas sides of the pack close over this with a zipper and a waterproof top folds over from the top, bag fastened with ordinary spring fasteners.

Webbed canvas straps slip over the wearer's shoulders to hold the pack firmly in place on the back. Even fully loaded, the pack is surprisingly comfortable and well balanced. While it probably weighs rather more than the camera outfit would in ordinary cases, it feels much lighter than the loaded cases would if carried for any distance in the hands.

Further, Yolo reports, the camera can be brought into action much more rapidly; he has at times had his camera set up and operating within 20 seconds from the time he saw the desired animal he wished to photograph.

In this connection, it may be mentioned Yolo states while most of the Alaskan animals do not appear to notice the noise made by the camera while it is running, they most emphatically do notice the click it makes in starting and stopping, even when they are thirty or forty yards distant from the camera.

To overcome this difficulty he had a special knob made, fitted to a shaft which fits on to the hand crank shaft of the camera. Using this knob as a brake, he can start and stop the camera noiselessly. Thus, he points out, often means the difference between missing and getting an important picture.

La Casa Moviemakers of Alhambra

A large group attended the January meeting of La Casa Moviemakers of Alhambra. The evening was devoted to the showing of films made by the members. The following presented films:

Mr. Phillips, the Persons Fair.
Mr. Powell, Death Valley.
Mr. Korn, Oakland and San Francisco Bay Bridges.

Miss Turnbull, Norway and Sweden.
Mr. Stinson, Marching Girl Team of the American Legion.

Many of these were in color and showed real talent.

An uncut film contest was announced for April, when several fine prizes are to be given to the winners. Present were seventy-six members and guests. R. A. HATTLES, Publicity Chairman.

WALKER BUILDS 16mm. ZOOM LENS

By WILLIAM STULL, A.S.C.

EVERY serious amateur or semi-professional user of 16mm. or 8mm. camera has at one time or another wished he had some means of either moving his camera swiftly forward or narrowing his lens-angle to get a quick transition from longshot to closeup, yet avoiding the abruptness of a direct cut.

The studio professional has a wide variety of specially built "dollies" and beams at his disposal for such shots. In addition, he can if necessary employ any one of several types of "zoom" lenses, which accomplish the desired result by narrowing the lens-angle.

But these are as a rule completely out of the question for the substandard filmer. Only a rare few satisfactory "dollies" for 16mm. use exist—none of them commercially available. And while one European firm has made a miniature "zoom" lens for 16mm. cameras, none of them, so far as is known, has yet appeared in this country. Even if it did, the twin disadvantages of price and

No. 1, Left side, long shot (wide angle, short focus) position. No. 2, Left side, closed (narrow angle, long focus) position. No. 3, Right side, closeup position.

bulk would in all probability bar it from general use. To be satisfactory, such a lens must be small, simple and inexpensive.

During the past year Joseph Walker, A.S.C., whose hobby is collecting, building and rebuilding lenses, has developed a zoom lens for 16mm. use which meets all of these requirements. It is small—the one tested by the writer fitted conveniently on the small Model 35 Film camera, and could conveniently be carried in a coat pocket.

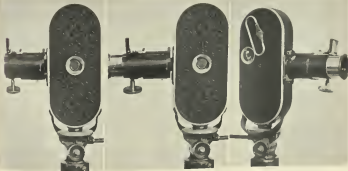
It is, even in its rather crude experimental state, quite satisfactorily simple. It should be inexpensive enough, since its optical construction is based on standard units, and its mechanical construction utilizes no special parts.

Its efficiency is best attested by the fact that Walker has used the same design (which, by the way, is patented) in making a similar lens for 8mm. use, and has employed this objective where necessary in several productions he has photographed at the Columbia Studio.

To be strictly accurate, the device should perhaps be called a semi-zoom lens, for, instead of making a continuous zoom from longshot to closeup angle, there is a fairly quick transition. On the screen the effect is that the former shot suddenly goes out of focus, and immediately the picture refocuses on the closer angle.

This is accomplished very simply. The longshot angle is provided by a standard lens, of relatively great focal length, behind which is a supplementary lens which serves to shorten the effective focus of the combination.

When the zoom is made the supplementary lens is simply pivoted out of the way, while the main lens is at the same time quickly racked forward to its correct normal focal setting. These apparently complicated motions are



"TOY" STAGE HAS PASSED

THE HUON
BRANESOME HILL ROAD
ROSENTHOWN

30th January, 1936.

The American Cinematographer,
Hollywood, Calif., U.S.A.

Dear Sirs:

In forwarding you my subscription, I am tempted to make a retrospect of the past year.

Despite the troubles that have beset the world, the 16mm. side of Kinesimography has progressed. This may be attributed to two definite causes:

First—The manufacturers have realized that the stage of "toy" has passed and that it is necessary to place on the market a prototype of the larger edition, equal in quality, performance, and lasting power.

Second—The user who is chiefly the Amateur (and this may be equally divided among the professional requirements of sub-standard) has created this demand, by insisting on an article that despite certain limitations, shall at least put up a good performance.

Film societies in this country have made great progress and are turning out some more than creditable results, even though they are restricted by finance and equipment.

Finally we thank our American cousins for a considerable amount of initiative, as expressed in your valuable organ.

Yours faithfully,

J. P. J. CHAPMAN,
A.R.P.S., F.R.S.A.

effected very simply by a standard rack-and-pinion movement, such as is common in projection lenses, coupled to a simple assembly of two stock gears!

In the tests made by the writer the lens, in both long and short focus positions, gave critically sharp results. The speed of the present experimental model is f:3.5.

There is actually a very slight difference in the speed of the combination with and without the supplementary lens in place; in practice, however, this is so small as to be negligible, especially if use is using reversal type film processed with automatic photoelectric balancing control.

Focusing is essentially simple, though on the lens tested, which as has been mentioned was simply a crude working model which Walker used mainly for experimenting with his idea, focusing was done visually.

Even with this experimental lens focusing was not difficult. The longest setting was first determined. Then the lens was shifted to the closeup angle and the focus corrected for this point by an adjustment governing the forward movement of the lens.

Thereafter all that was necessary was to start the camera, when you wanted to zoom you simply turned a knob—and the zoom was made. Turning the knob the other way reversed the effect.

It is entirely feasible, according to Walker, to provide focus calibrations comparable to those on ordinary lenses, though it is probable that separate settings would probably have to be made for the two extreme positions or angles (i.e., longshot and closeup).

The zoom operating knob could with equal facility be replaced or supplemented with a lever, which would make the operation more speedy. Even with the present somewhat crude model, however, I have zoomed in from three to six inches of 16mm. film.

Whether or not this lens will be manufactured commercially has not as yet been determined. From this writer's own experience with the device, it should be, for it can fill a long-felt want in substandard cinematography.

TASKER APPOINTS SMPE COMMITTEES

FURTHERING plans for annual spring convention of the Society of Motion Picture Engineers, to be held at Hollywood Roosevelt Hotel, April 17 to 21, Homer Tasker, chairman of local arrangements, announces appointments to committees which will function for the event.

Officers and committees, composed mainly of members of the Pacific Coast Section of the SMPE, include E. A. Williford, president; Nathan Levinson, executive vice president; W. C. Kasmann, convention vice president; Lorna Ryder, chairman Pacific Coast Section; Homer Tasker, local chairman of arrangements.

Papers committee, L. A. Alcholtz, chairman; West Coast; reception and local arrangements, H. G. Tasker, chairman; registration and information, W. C. Kasmann, chairman; hotel and transportation, G. A. Chambers, chairman; convention projection, R. Griff-

in, chairman; banquet and dance, Nathan Levinson, chairman; Ladies' reception committee, Mrs. Nathan Levinson, hostess; publicity, Julius Haber, chairman; new equipment exhibit, J. G. Frayne, chairman. The semi-annual banquet of the SMPE will be held at the Hollywood Roosevelt the evening of April 20, with many stars attending and film personalities invited to speak.

Universal Cameramen Find New Film Values in Blue

Hollywood has the blues these days. Not that the film colony is depressed. It's merely that for purposes of a new and faster film, blue photographs better than white.

Workers on the set of Universal's new Crime Club production, tentatively titled "Murder in the Surgery," are making complete hospital staff entitled in the instead of the traditional white.

Over on the "Three Street Girls Give Up" set, Robert Cummings, William Lundigan and other male members of Deanna Durbin's supporting cast in wearing blue dress shirts, ties and collars.

Blue photographs white, and under low-key lighting employed on the last film, superior results are obtained if a sapphire color is substituted for garments that formerly were white.

Two leaders in experiments with the new film are Joe Valentine, A.S.C., photographer of the Deanna Durbin picture and John W. Boyle, A.S.C., who is shooting the Crime Club film.

New Uni-Directional Mike

A uni-directional microphone achieving new sensitiveness on its "live" side is the use of newly developed and more powerful steel magnets, yet capable of turning a completely deaf ear to unwanted sounds coming from any other quarter, has been developed by RCA engineers.

Only about half the size of the uni-directional microphone which it replaces the new instrument is ideal suited for use in auditoriums with broadcast or public address systems to eliminate pickup of audience noise or echo. It is also perfectly adapted for use in small radio studios where space is at a premium, for it will function normally in a corner or against a wall.

Morgan & Lester, publishers, with headquarters in New York, completed an unusually successful book year. Two books were issued—"Leica Manual" and "Miniature Camera Work." Each of these sold at \$4. In the year 1935 12,500 copies of the first named were sold. In the final six months of the year 19,000 copies were sold of the second named.

The publishers state that research in the Leica Manual is up to date that will be no revised edition until some time during 1936. That issue, by the way, will be the Fourth Edition.



The whole world of Color is yours with

KODACHROME

LOAD your movie camera with Kodachrome, and the world of color is yours. You will find in your Kodachrome movies not merely the brilliant, obvious colors, but also the quiet, subtle tones which are all-important in good color work.

Kodachrome is available in two types—regular and Type A. Regular Kodachrome is color-balanced for daylight, Type A for Photoflood light. Either type can be adapted for use in the other's special field.

Because the Kodachrome process practically eliminates film grain, the projected movies are exceptionally clear. Add its technical excellence to its ease of use and capacity for great beauty—and it is easy to understand why Kodachrome has put new zest into movie making.

Both types of Kodachrome are the same price. Available for 8 mm. and 16 mm. cameras in all standard rolls and magazines. Processing and return of the film, within the same country, at no extra charge.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Documentary Filming in America

By EDWARD H. SCHUSTACK

THE overwhelming success of the government produced "The River" helped introduce a new word into American national life—"documentary." With the government already committed to a policy of documentary film production and with several independent groups at work preparing 1939 releases, the film industry needs a frank and critical evaluation of the documentary film from the standpoint of both objectives and accomplishments.

Basically, documentary deals with the expression of an idea, rather than a fictionalized story form. In the so-called "theatrical" film the attention of the

audience is devoted to the interplay of human acts and emotions, while in documentary the concept itself, be it the effect of dust storms on agriculture or even soil erosion on food prices, is of prime importance.

And throughout the whole of its activity, documentary attempts to relate natural phenomena to the people affected: dust storms to higher prices for clothing, erosion to lessening of the lumber supply and fewer new homes for the people.

In attempting to dramatize present day society the good documentalist makes use of sociology, the science of

human life and relationships, *Alas*, the systematic recording of past happenings; and lastly of economics, in which the production and distribution of human needs and necessities is treated as a vital and living social force.

The documentary film is a most potent means with which to express all the complex social relationships that together make up a modern society. It does more than mere expression, it dramatizes these relationships as only the motion picture can, and at the same time introduces a note of propaganda more properly termed social persuasion.

Most people conceive of propaganda in the narrow political sense, neglecting the wider social propaganda which documentary makes use of. The need for soil control, for planned communities, for farm and farmer's habitation and the problem of unemployment are all the concern of the documentalist.

It is in only a single sense that documentary films are propaganda. Documentary attempts to raise to the conscience of the nation the need for social and economic reform, often indicating a solution to the problem at hand.

The propaganda content of modern documentary gives to it the vitality of social realism that, as it prevents a lapse into monotony, will help to make a national force in America.

It was the United States Government that first gave documentary a national voice in America. The creation of the Documentary Films Section of the Resettlement Administration was decidedly a novel experiment. It was at the time that the Midwest dust storms were wreaking such havoc on our fertile wheat areas.

Pete Lorenzi, prominent actor and chief of the section, settled upon a history of American agriculture leading up to the dust storms as the means with which to express the plight of those made helpless by the new and desolate American desert.

Traces History

Such outstanding cameramen as the Strand ("The Wave," etc.), Billy Steiner, Leo Hurwitz and Paul Iwan, A.S.C., were selected by Lorenzi to film his script.

"The Flow That Broke the Flow" traced the history of the transformation of the dust bowl from its first days as a cattle grazing place to a fertile wheat country, then through its decline to a dust-made desert that impoverished thousands of farmers and forced them to seek homes elsewhere. The film was expressive of the whole American agriculturist's history.



Scene from "The River," United States Government documentary film, produced by the Farm Security Administration.

The director's technique in "The Flow" is well worth mentioning, in view of the excellent audience response. The film was well paced at all times, purposefully quick when Lorentz is attempting to create a feeling characteristic of the hectic pre-1929 days, feelingly slow when he is trying to impress his audience with the tragedy of those main breadwinners and landless by the all-pervading dust.

Of great importance was the musical score furnished by Vergil Thompson for the film. The music, all characteristically American in theme, made skillful use of the banjo in the cattle roundup, of quick tempo in the expansion sequence, of slow and mournful cadences as the dispossessed family again head-of-went as had done their predecessors, and thus was a most important means of unifying the film.

"Flow" a Success

"The Flow" was undeniably a success, and Lorentz, his unit now incorporated with the Farm Security Administration, was enabled to continue its production. In October, 1936, the script completed, shooting was begun on the new film, "The River."

Up, down and across the Mississippi Valley and basin traveled the small camera crew, covering fully twenty thousand miles in their filming of the mighty river that drains two-thirds of the continent.

Selected by Lorentz to do the photography were the following: Floyd Crosby, A.S.C., 1930-31 winner of the Academy award for his camera work in *Flattery and Manners*'s "Tabu"; Ray Wadsworth, co-director of "The Adventures of Chico" and Willard Van Dyke, outstanding pictorial photographer.

One interesting incident that occurred during production furnishes a striking illustration of the very real differences between the newscaster and the documentary.

The camera crew, with the scripted shooting on the film all completed, had pitched at New Orleans just as the terrible Mississippi floods were at their height. Galvanized into action, they thoroughly "covered" the catastrophe, using the same material as did the many newsreel companies on the scene—the flooded streets, the plight of the homeless families and the rescue work.

Cause of Flood Added

The films released to a news-hungry public by the newscasters were concerned strictly with what had happened during the floods. Much of it was timely and impressive, all thrilling. In characteristic newsreel fashion, they stopped short of editorializing and drawing

causes and conclusions from their material. In reality, they might even be termed superficial.

"The River" utilized precisely the same material as had the newscasters. The effects of a mighty river on the landscape were thrillingly recorded, but to this was added the cause of the flood. Lorentz plainly stated that "... you cannot plan for winter unless you plan for land; for the cut-over mountains; the eroded hills; the gullied fields that pour their waters unchecked down to the river."

He plainly depicted the menacing implications of the flood, and used as his conclusion a solution to the problem—the damming of the feeder streams that flow into the Mississippi, thus harnessing the giant and forcing him to provide cheap power for the valley population he had harmed.

The film was an eloquent plea for conservation and the Government's power program. The millions of people who saw the film realized for perhaps the first time the alarming situation in the Middle West and the part that the Government was playing in safeguarding the nation's interests.

And so dramatically was the theme presented that few forgot its message. This fact constitutes documentary's true evaluation.

In "The River," as in few other films, documentary's social role in helping to dramatize a national problem and indicate its solution is strikingly revealed. Other documentaries of note that were concerned with social themes were Frontier Films' "People of the Cumberland," which dealt with unionism's benefits in the Tennessee mountains, and the role of the Highlander Folk School in bringing to the Cumberland education, health and recreation, and Jeris Ivens'

gripping "Spanish Earth," which dealt with life as it is carried on in war-torn Spain.

Goes Beyond Reporting

A word should be included about the documentary films of "The March of Time."

"The re-enactment of memorable scenes from the news of the day" often goes beyond mere reporting of the news to analyze and interpret certain important situations.

Notable were "U. S. Medicine 1938," dealing with the topic of socialized medicine, the June 1938 issue on the League of Nations and a particularly fine discussion of the problem of wayward youth raised in 1939.

Much more of documentary interest is promised for later issues by Louis De Rochemont, the producer of the series.

Documentary's future in America looks particularly bright. Many of the important Hollywood studios have shown definite interest in the documentary film, and further developments along the lines of production are certain to be forthcoming.

In production in the East at present are Frontier Films' "Civil Liberties," based on the LaFollette senatorial committee on Civil Liberties' investigations; the new American Documentary Films' "The City," written by Paul Lorentz, and a new government film as unemployment tentatively titled "Ecce Homo" (Behold the Man) being directed by Lorentz.

With a shining record of past accomplishment and high expectations from films in production at the present, documentary seems well started on its way toward becoming a most important means of the creation of national opinion on subjects vital to contemporary American life.



Scene from "The Flow that Broke the Plains" Reclamation Administration

DOROTHY'S DOUBLE DATE

Scene 1 (Interior-Medium). Williams' home. Dorothy's boudoir. Dorothy, assisted by her mother, is dressing and primping to go to a party. On a nearby table is an invitation card. Pan camera to pick up card.

Scene 2 (Insert). Closeup of invitation card to dance (or party). Across the corner is scribbled in a large bold hand. Calling for you at seven. Bill.

Scene 3 (Medium). Continuance of Scene 1. Dorothy dressing assisted by her mother. (Fade-out.)

Scene 4 (Fade-in) (Exterior-Medium). Outside front door of Williams' home. A telegraph messenger, bearing telegram and corsege-box, approaches front door and rings bell.

Scene 5 (Medium). Dorothy's boudoir. Mother and daughter hear bell. Mother stops what she's doing, goes to window, looks out, and down. The window apparently is over the front door. Mother turns and hurries from room to answer the door.

Scene 6 (Medium) Exterior of Williams home. Messenger waiting at front door for response. Door opens. Mrs. Williams accepts box and telegram, signing for it, and closes door as messenger leaves.

Scene 7 (Medium). Dorothy's boudoir. Dorothy has finished dressing. Her mother enters bearing box and telegram and gives them to Dorothy.

Scene 8 (Medium-close). Dorothy opening telegram in attitude of wonderment and expectation. This quickly turns to amazement as she reads telegram.

Scene 9 (Insert). Closeup of telegram. It reads:

MRS DOROTHY WILLIAMS
6872 Euclid Ave.
Crescent, N. J.
REMEMBER ME! STOP YOU HAVE
DATE WITH ME FOR EUCLID
CLUB DANCE TONIGHT STOP
YOU MADE IT FOUR WEEKS AGO
AT LAST DANCE STOP AM ARRIVING
ON OVERLAND LIMITED
STOP CALLING FOR YOU AT
SEVEN REGARDS

STEVE NEWMAN

Scene 10 (Medium-close). Dorothy's amazement turns to bewilderment.

Scene 11 (Medium). Dorothy and her mother, the latter who is unstringing the box brought by the messenger. Dorothy's bewilderment borders on hysteria.

Scene 12 (Medium). Dorothy, still holding telegram in one hand, matches up Bill's card with the other. To her mother she gestures frantically. What is she to do?

Scene 13 (Medium). Dorothy and her mother. As Dorothy continues with her frantic gazing with the card and

By Chazakler

— C A S T —

Dorothy Williams.....
..... 18, unusually attractive
Bill Lawrence..... 23, popular play-boy
Steve Newman..... 23, traveling salesman
Mrs. Williams..... Dorothy's mother
Miscellaneous assortment of atmosphere
players at a club dance (or lawn party
and tennis-court dance).

Properties

Club dance (or lawn party) accessories and attendants, one taxi-cab, two or three small automobiles, one dance (or party) invitation-card, one telegram, one telegraph messenger, 2 corseges with boxes for same, 2 brief pencil-note inserts.

telegram towards her mother her mother is opening the box. It contains an extremely beautiful corsege with a card carrying an appropriate verse. (Insert of card and verse, optional.)

Scene 14 (Medium). Dorothy momentarily ceases her excitement over the double-date predicament as she claps her hands in ecstasy over the beauty and fragrance of the corsege. Tenderly she takes it from her mother and fastens it to her dress. Suddenly, again bewildered, she refastens the corsege and replaces it in its box. She can't wear Steve's corsege if she is going with Bill. She turns to her mother, who, incidentally, has been quite amused with it all, in desperation. What shall she do? Suddenly, what time is it? She turns to the clock.

Scene 15 (Insert). Closeup of clock. It is exactly 7 o'clock.

Scene 16 (Medium). Dorothy, gesturing despair, tosses card and telegram aside, and drops into a chair.

Scene 17 (Closeup). Her mother, smiling amusedly. Her attitude is that Dorothy thoughtlessly got herself into the mess. So, now, she must think her own way out, if she can. (Fade-out.)

Scene 18 (Long) (Fade-in). Exterior of Williams home, revealing front door, walk and street curb. A taxicab and small car drive up simultaneously. Out of the cab leaps Steve, asking the driver to wait; and out of the small car comes Bill, bearing a corsege box. They obviously do not know each other as they approach the Williams front door together. (Closeups here are optional, depending on how good the two actors are.)

Scene 19 (Medium). Exterior of the Williams front door. There is a bit of Alphonse and Gaston business between Bill and Steve, and finally one of them rings the bell. As a sort of afterthought

the other also rings, a few seconds after the former.

Scene 20 (Medium). Dorothy's boudoir. Dorothy leaps to her feet and pleads with her mother to answer the door for her and pushes her toward the door. (Fade-out.)

Scene 21 (Fade-in) (Medium). Exterior of Williams front door. Door opens. Mrs. Williams admits the two youths.

Scene 22 (Medium). Williams living room. Mrs. Williams takes the boys' hats (or wraps), noting that one of them is carrying a corsege box. (Alternate close-ups of the two youths with their attitudes toward each other led to the imagination—and discretion—of the director.) Mrs. Williams exits up stairs.

Scene 23 (Medium). Dorothy's boudoir. Dorothy nervously pacing to and fro. Her mother enters and shows her toward the way down stairs, handing her the boxed corsege, card and telegram, if she does so. (Fade-out.)

Scene 24 (Medium) (Fade-in). Williams living room where Bill and Steve sit waiting. Bill with the corsege box on his knees. Dorothy enters, beautifully at first, and then—with smiling face, head high and quick step, she tells to tell whatever's coming right in stride. But after as she enters. Steve is nearest to her. She approaches him first, thanks him for the corsege that she is carrying in its box which came by messenger. As she turns to introduce them, Bill hands her the second box, mentioning a few words as he glances at Steve. Like all men who dislike being seen carrying flowers, he is eager to be rid of the box as quickly as possible. Dorothy accepts the box, thanks him, and completes her introduction. They shake hands, in a slightly strained manner, perhaps even a bit belligerent, and they have difficulty in making conversation. (Closeups here again at the discretion of the director.) Quickly, to relieve the tension, Dorothy hands Bill Steve's telegram as she just sometimes that it came from Steve, and hands Steve Bill's card, gesturing that it came from Bill.

Scene 25 (Medium-close). Bill looks at Steve's telegram and then up at Steve.

Scene 26 (Medium-close). Steve looks at Bill's card and then up at Bill.

Scene 27 (Medium-close). Dorothy standing wide-eyed chewing on a piece of her handkerchief, expecting nothing feasting the worst.

Scene 28 (Medium). All three, after a split-second moment of stiff silence and awe, suddenly burst into a loud, raucous laughter, the two boys first, quickly followed by Dorothy. As the laugh, Bill playfully gestures with Steve's telegram at Steve; and Steve

likewise, with Bill's card at Bill. Dorothy however, laughs with considerable restraint. It isn't funny to her. She's still worrying about the outcome. Finally, they all cease their forced laughter.

Scene 26 (Medium). Steve steps forward and pantomimes that Bill should go ahead and take Dorothy, that he'll bow out.

Scene 27 (Medium). Bill shakes his head, nothing doing. He gestures that Steve should take her and he'll leave.

Scene 28 (Medium). Bill and Steve, alternating the above pantomime with variations, another Alphonse and Gaston act.

Scene 29 (Medium). Dorothy, seeing this turn in the already dead state of affairs and not knowing how to handle it, decides that this is the correct time, and place, to have a good but wild set of the wogs, and a little "slight hysteria." This she proceeds to do and both boys rush to her rescue proffering their huge breast pocket handkerchiefs. It takes a little while to soothe her, which they finally do, and wind up by both gallantly agreeing they will both escort her to the dance.

Scene 30 (Medium). Which courage to wear? That's the next question. This is solved as she finally insists them both to her dress. (Fade-out.)

Scene 31 (Long) (Fade-in). Exterior Williams home. The three come out of the front door, brisley and gayly, walking three abreast to Bill's car. Steve pines to pay off and distrains the taxi-driver. Then all three board Bill's car and drive off. (Fade-out.)

Scene 32 (Fade-in) (Long). Euclid Club party in progress. (It may be a lawn with tennis court dancing or a clubhouse or a hired hall.) There are any number of couples, or extra girls, dancing, sitting, or strolling about. Bill, Dorothy and Steve, having disposed of their wogs, enter the scene, gayly, brisley, three abreast.

Scene 33 (Medium). Steve, as he looks about, notes with considerable complacency that there are many more girls than there are men.

Scene 34 (Medium). Pan camera to show a boy or two of booziness, which Steve observes.

Scene 35 (Medium). Bill, on the other side, too, looks about and makes the same surreptitious observations as did Steve.

Scene 36 (Medium). Pan camera again for another group or two of females noted by Bill.

Scene 37 (Medium). The three standing, taking in the sights. A third youth enters the scene and asks Dorothy to dance. She hesitates a moment and then politely declines and gestures that she's with Bill and Steve and that she must dance with them first. The third youth exits. This precipitates another Alphonse and Gaston act about who is going to dance with Dorothy first. When they

decide to flip a coin, Dorothy starts to romanticize about gambling over her, but, on second thought, thinks better of it, and does nothing but begin to chew on a corner of her handkerchief. Steve wins the coin and moves toward the dance with Dorothy, while Bill makes a bee-line for a girl that he's sort of had his eye on. (Fade-out.)

(NOTE)—The dance, in general, may be used at the director's discretion for specially numbers, such as "shimmy" in the Big Apple, etc., which may be cut in here.)

Scene 41 (Fade-in) (Medium). A dance number is over. Steve has been dancing with a strange, but beautiful girl; ditto, Bill; while Dorothy seems to have been enjoying herself with a strange, handsome youth. However, the boys' new found partners, which latter are from separate groups, stay with them; while Dorothy's partner must excuse himself to rejoin his "date." (Fade-out.)

Scene 42 (Medium-long) (Fade-in). The party's over. Everyone is leaving. Steve and Bill nowhere in sight. Dorothy is standing alone. An attendant approaches Dorothy and offers her two small folded slips of paper. Angry with anticipation, she opens the two notes. They are both bored, scented hurriedly in two different, large, bold hands. One is from Bill; and one from Steve. Each note states that the writer is letting the other fellow take her home.

Scene 43 (Insert). Close-up of the two notes together, held side-by-side, one in each hand.

Scene 44 (Medium). Dorothy furiously tears the notes to bits, yanks both corners off of her dress, stomps on them and exits in a huff.

Scene 45 (Long). Dorothy approaching and entering a taxicab. The cab drives off with its sole and very angry occupant.

(Fade-out.)

Art Reeves Home From Cuban Trip

ART REEVES returned to Hollywood February 21 after five weeks in Cuba and Texas. In the Island Republic he installed much machinery in the Pelicula Cubana, a laboratory in Havana. For that company he supplied developing machinery, sensitizer, a re-recording system complete and sound recording system.

In this studio, which really is a fine outfit, with an investment of approximately \$250,000, the cameraman is

Torrey Hagan of New York and the sound man Benny Winkler of Hollywood.

At the Estadio Cine the Hollywood manufacturer installed a Reeves Recorder and in three other laboratories took orders for parts and accessories.

The Estadio Cine employs a crew from Hollywood which includes a director, cameraman, sound man, boom man, gaffer and make-up man.

Reeves stepped at San Antonio, Texas, on his return and accepted orders for laboratory machinery that will provide Kier and Phillips' Gulf Coast Studios with laboratory equipment. The studio will make Western subjects and also do commercial work for South Texas.

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NOTES FROM THE MOVIE CLUBS

Peninsula Cine Club

At the January meeting of the Peninsula Cine Club of Monterey, Cal., held at the home of Dr. Guy V. Rukke, the question was brought up of filming the ceremonies commemorating the forty-sixth anniversary of the organization of the First Christian Church, Pacific Grove, for the permanent records of the church, as a cooperative club filming activity. The Rev. James H. Woodruff, pastor, was invited to the next meeting to assist in planning this project.

President MacLison proposed to form a club reference library of periodicals and books relating to our hobby, for free circulation among the membership, and Doctor Rukke offered to care for such a library.

Doctor Rukke then screened his films of our local herd of the now almost-extinct sea otter, his delayed-exposure reels of budding flowers, showing and demonstrating the complicated mechanism he employs for this latter work. He also projected his shots of three killer whales in a group, and various shots of the Rose Tournament Parade in Pasadena.

G. Allison Shoemaker screened the film records of the Lighthouse Club, Pacific Grove. After a general inspection of Doctor Rukke's workshop, including his projection room, delayed-exposure apparatus, tilting outfit, darkroom and machine shop, the meeting adjourned.

At the February meeting the Rev. Mr. Woodruff gave us a brief talk pointing out the way for the future development and services of amateur motion pictures. Doctor Woodruff also will assist us in laying plans for the cooperative club filming activity of making a documentary film record of ceremonies early in April commemorating the forty-sixth anniversary of the organization of the church.

A general discussion of the latest ideas and an exhibition of the films of several members followed.

Los Angeles 8mm. Club

The February meeting of the Los Angeles 8mm. Club was held on the 14th at the Eastman Auditorium, Hollywood. John E. Northrop, Chairman of the social committee, introduced the following new members: Cyril H. Williams, William D. Passera, Wayne R. Harper, Lee Calson, William J. Miller, Paul N. Armstrong and Lewis R. Reed.

Four contests to be held this year were announced by C. M. Drury, contest committee chairman: 50-foot reel contests in March and September; a semi-annual contest in June; and an annual

contest in December. Participation in the first three does not make a picture ineligible for the annual contest. Worthwhile prizes will be awarded the winners in all contests.

Claude Cadorette, chairman of shut-in committee, told of that committee's plan to put on shows for the benefit of inmates in various hospitals, the first showing being scheduled for this month at the Children's Hospital, and requested members to cooperate in furnishing film for this purpose.

The three films won as door prizes at our annual banquet last December were shown, Leon Sprague's "Just Kids" winning honors over Volney Burdick and James Ridge.

During intermission the first issue of "Turn the Filter" for 1939 was distributed. This issue sets a new high standard for the editor to maintain during the year.

The remainder of the evening was given over to the showing of prize winning pictures from our annual contest.

V. P. BURDICK, Secretary.

Metropolitan Cine Club

The Metropolitan Cine Club has had a busy time of it this last month. A new reel track with twelve of the members filmed the entire Winter Carnival Parade, and a broadcast "Movie Making for the Average Person" was sent out over station WMIN.

In view of the many favorable comments received, Station WMIN has requested the Metropolitan Cine Club to prepare and present another broadcast, which will be done in the near future.

With membership increasing rapidly, and with the quota small, the Metropolitan Cine Club urges all who wish to become members to make application at once. Address the Metropolitan Cine Club at the Angus Hotel, St. Paul, Minn.

HAROLD E. PIGGOTT, Secretary.

Philadelphia Cinema Club

To those 120 members and guests who were present at the February meeting of the Philadelphia Cinema Club on February 14 a real treat was presented in the film exhibited by John V. Hansen, vice president of the A.C.I., dealing with his trips through England and Denmark.

Mr. Hansen accompanied his film with a running comment that brought out the highlights of the trip, and to a great extent enabled the listeners to follow his movements with the camera, as he worked his way through England and Denmark.

In line with the policy of the Club, nominations were held covering the elec-

tion of officers for the ensuing year. Names put in nomination were the following: President, A. L. O. Rack; president, Robert W. Crowther; secretary-treasurer, Horace Wilson.

As in each case nominations are closed after each name was seconded, nominations are tantamount to election.

Attention was also directed to the fact that the Annual Banquet to be held February 28 has had a ticket sale in excess of any other previous held by the Club.

H. N. LEVINE

Chairman of Publications Com.

Cinema Club of San Francisco

Meetings are now held at the Futuro Mart, 1255 Market street, on the third Tuesday evening of each month.

At the February 21 meeting Ed McCollister gave a blackboard talk on photo lenses. This was a non-mathematical treatment dealing with elementary principles, the various highlights of the history and development of lenses, and technical facts of interest to camera users. Ed McCollister is an optician as well as an enthusiastic cinematographer; he will remain on lenses and was prepared to answer questions.

The officers for the year are: President, Denis Donohue III; vice president, Herbert Kelley; secretary, L. M. Per-

Film Production in Brazil

(Continued from Page 110)

era (usually obsolete) these "prods" would photograph anything that is to mind—trees, parks, highways, children, bathing beauties or almost anything, and cement them into one and record them with photographic card background with a not too decorative background in Portuguese.

Nevertheless the film was a "Brazil-made film" and would fall the class that would be feared as the threat of the theatre owner.

The latter would have to pay for film and be obliged to run it by. As a result most Brazilian theatre owners go out in the lobby and in while this particular local production screened.

Much has to be said about the attempt of the Brazilians in their producing business. I believe they iron out their difficulties as time goes and that their production process is smooth out as the new studios in Paulo, Brazil, go into active production. These studios were not in construction when I was in that about three months ago.

Brazil has a fine all-year-round state of almost continuous rain, which is ideal for outdoor film. I was making a picture of children. I had three weeks of continuous shine.

residence 701 Urbans drive, San Francisco, 94135. Delawards' treasurer, R. H. Pettigill; directors, Robert McCallister, Edward G. Peiharck and Verman Hallett. I. M. PERRIN, Secretary.

Sherman Clay Camera Club

The Sherman Clay Camera Club has come into the New Year with new life. Committees have been appointed and plans made for a very active year. What with the monthly meetings at the club, the social get-togethers at the home of Mr. and Mrs. Leo Hoss, new movies to be made, contests and field days and the San Francisco World's Fair—the club has a full program on its hands.

The first field day of 1939 was held at San Francisco Airport on January 8. Airport and United Airlines officials showed the utmost courtesy and co-operated fully, thereby enabling the members to take some very interesting pictures.

All amateur movie fans in San Francisco or nearby who would like to join the Sherman Clay Camera Club please write to Mrs. Clifford Griffen, 1335 Washington street, San Francisco. We will be glad to have you!

EDWARD MOSSAWITZ, Secretary.

Documentaries That Grip

(Continued from Page 104)

films in their native state. One of the sequences was where a great polar bear took in his teeth the end of an umbrella pushed into his face by a cheerful woman who apparently had no use for the device.

But the bear did, plenty. He strutted across the intervening ground to the pool of water that adjoined his quarters, threw the umbrella into the lake and like a frisky goat went up in the air and dove down alongside the water shudder. From then while the scene lasted just by himself he provided theatrical entertainment, aided and abetted by the use and misuse of the donor's umbrella.

Visitors to the zoo jammed to get a close-up of the show. In the vanguard of the usual American theater press agent, the "tam" was packed with belly laughs.

"Cover to Cover" is the story of the writing of a book. It showed the stages from the creation of the manuscript to the placing of the finished article on the bookshelf.

"Street Car" is the tale of one of the newer brands of street service in Los Angeles. It was well and interestingly done by Albert Bailey.

"Mexican Arts and Crafts" was achieved in the capable manner that marks ERPI product.

Present also was Don Gledhill, executive secretary of the Academy, who introduced Miss Seton and incidentally manifested marked interest in the work of the bears.

Booth Heads B & H Crew at New York Dealers' Session

ANTICIPATING a record breaking dealer attendance and a program packed with unusual trade interest, J. H. Booth, Bell & Howell Company general sales manager, expects to assume personal charge of the company exhibit at the National Photographic Dealers Association Convention to be held at the Hotel Astor, New York, week of April 23, next.

Subsequently, Mr. Booth moved to Chicago as a development engineer in the Bell & Howell research laboratories, specializing in the design of amplifiers

and sound projectors. His next natural step was into the Chicago main office executive sales department, where he served as assistant sales manager three years prior to his appointment as general sales manager of Bell & Howell Company last year.

Booth is in constant touch with B & H Company's world-wide sales affairs, and anticipates that the coming N.P.D.A. convention may assume an international photographic dealer aspect due to the imminent opening of the New York World's Fair "Just around the corner."

"You," opines Mr. Booth, "should be a trade show no enterprising photographic dealer, wherever his location, will miss."

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High Schools Compete in Second Scholastic Salon

The Second Scholastic Salon of Photography, comprising the best work of camera enthusiasts of the nation's junior and senior high schools, opened to the public at 2 p.m. *Saturday*, February 18, in Education Hall at the American Museum of Natural History in New York City. For five days the four hundred and fifty prints, which meet the highest standards of technical and pictorial excellence remained on display.

The Salon will be the second national exhibition conducted by the camera clubs

affiliated with the American Institute of Science and Engineering Clubs.

Under the supervision of a committee representing the camera clubs of many large schools and the American Institute of the City of New York, the Salon is conducted on the same basis as professional exhibits. The awards of a grand prize, nine general prizes and fifteen honorable mentions will be made by a judging committee of the following experts: Edward Alerius, Walter Clavard, Fred Z. Koss, Lincoln P. Bear, Helen Sanders, D. J. Ruzicka, Nicholas Han, Esther B. Schlenger and J. Ghislain Loshen.

What Proportion of Movie Fans Own Still Camera?

There is something to this proposition on the part of many amateur photographers to divide their affections between motion picture and still cameras. Word comes from Seattle, Ore., of an organization meeting held Jan. 24 of a camera club. Seattle, it is added, is a town of 5000 on the ocean near the Washington border. Ritchie was elected temporary president and Louis Le Donz secretary.

Thirteen persons were present, of which are described as movie enthusiasts and twelve who own still cameras. That means five out of the seven own motion picture cameras also own still cameras. That fact strengthens a natural and somewhat logical belief that there be any rule regarding a love for cameras the still camera is the choice.

There are solid and obvious reasons why this should be so. Not the least of these is the fact that a still camera is assumed to be the simpler and less expensive than does the motion picture; that is, if that really be so, and there are some who will deny it.

Statisticians will find material in their pencils when twelve out of thirteen members follow the still camera and six out of the same number own motion picture equipment. Another fact that should be forced to attention is that only heads one-half of those who buy cameras later secure motion picture equipment.

Bell and Howell Employees Take \$2,000,000 Insurance

J. H. McNabb, president of Bell and Howell Company, announces employees of this Chicago motion picture equipment manufacturing firm have accepted a comprehensive new plan of group insurance which includes not only life and permanent total disability insurance, but also accident and health benefits, and indemnity for hospital confinement and surgical operations.

The new plan replaces a group insurance plan which the company carried for more than 12 years for some \$2,000,000 for some 1100 employees in the Chicago and some branch offices, the entire new plan underwritten by the Travelers Insurance Company of Hartford, Connecticut.

Morley Heads Advtograph

The board of directors of the Advtograph Corporation announces the appointment of J. Kenfield Morley as president and director. Mr. Morley joined the company in 1937 as vice president in charge of sales and advertising, serving as sales promotion manager of Bell & Howell Company, Chicago, several years.

The Advtograph Corporation manufactures Flottite continuous motion picture projectors.

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RCA Constructs Largest Loudspeaker Ever Built

THE Penephore, which in conjunction with the 798 foot Trypton has become the symbol of the New York World's Fair, has been utilized by sound engineers of the Radio Corporation of America to form the horn of the largest loudspeaker ever constructed—a sound reproducer so vast that thousands of persons will be able to stand at one time at its periphery.

The huge speaker, which will be used to provide music at the Theme Center, is but one of the many powerful sound distribution and reproducing systems being supplied by RCA for the fair grounds. In several instances new types of loudspeakers of unusual power and fidelity have been developed for the purpose.

A battery of thirty-six high and low frequency sound reproducers will be installed in a large concrete chamber below ground level at the base of the penephore. This chamber, which is entirely concealed from view, effectively will couple the reproducers to the horn created by the penephore and the surrounding ground surface forming a horizontal 280 degree circular speaker.

The massive unit is designed to cover the audible range of sound from 20 to 20,000 cycles. It will reproduce sounds so low in the lower register that they will be felt rather than heard.

Biggest Ever

Describing the sound system, Alexander Fisher of RCA said: "This huge speaker will be capable of reproducing sound with unusual fidelity over a range never before realized on commercial outdoor speakers. No comparable unit has ever been built because such a large sphere has never before been available. This 290 foot ball, set approximately 4 feet above the ground, gives us a circular horn 100 feet in depth, 4 feet at the throat and 360 feet at the mouth opening.

"This system will be capable of reproducing the low notes of the largest pipe organs and the tone equivalent of a sack bell of 34 feet in diameter, which will provide a depth of tone never heard before, because it is impractical to cast a bell of such proportions."

The nerve center of all sound throughout the fair will be in the Communications Building, where studios and control rooms are being constructed on a scale surpassing that of a modern broadcasting station. Several programs can be distributed simultaneously to all locations on the fair grounds through a master control desk. The entire control center, which takes in a generous portion of one side of the building, will be glass-enclosed for inspection by visitors.

16 mm. Color News Reels Make Real Hit in New York

Owing to the very favorable reception accorded its first film "On the Ice," The Newswheel Theatres Inc. announces the following schedule of 16 mm. sound color films to be shown in its New Theatre on Fifth Street in Rockefeller Center, New York:

February 9, "New York in Color"; 9, "Speed Demons," and 16, "New York in Color," second episode.

In commenting on this series W.

French Githens, president of Newswheel, said: "The advent of color newsreels is most significant. Our patrons are already demanding color newsreels just as they demanded sound newsreels shortly after the introduction of sound on film.

"These color films have been produced by Harold E. Wondol, vice president of Sound Masters, Inc., who has done a marvelous production job. Sound Masters, Inc., deserves much credit for the two years' experimental work in 16 mm. sound color newsreels. It also opens up a tremendous field in educational and advertising color sound films."

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New Publications

Lifelike Portraiture

Lifelike Portraiture with Your Camera. By W. H. Dearing. Translated and adapted by L. A. Leigh, F.R.P.S. American Photographic Publishing Company, 352 Newbury street, Boston. 168 pp. \$2.

In its opening the book announces it is not the intention of the author to give a history of portrait photography nor to tire the reader with the problems and difficulties which have confronted portrait photographers in other days. He does, however, allude to the pictorial value of the pictures made by David Octavius Hill as long ago as the middle of the last century—and with the most primitive equipment.

"This should serve to impress upon the budding artist that neither the modern high-speed lens nor the most versatile camera nor the latest super-sensitive emulsion are sufficient to produce good portraits," the author writes. "This can only be achieved by the worker who is truly enthusiastic about his art and who strives with all his might toward an ideal."

On the jacket is a summary of the contents. It describes them in few words: "Portraiture is probably the most popular branch of photography. This book will be popular with the amateur, as whatever means are suggested by the author they will be within the scope of the amateur portraitist. He is shown how to produce good portraits by the

simplest means, whether he is in the use of doors. The illustrations are instructive and exemplary, and the directions showing lighting effects extremely simple and helpful."

Wellcome Handbook

The Wellcome Photographic Range Calculator, Handbook and Diary has been issued by the Barringtons & Co. (U.S.A.) Inc., 9 and East Forty-first street, New York, offices around the world. It was printed in England. Like its predecessor, Handbook is an up-to-date and reliable guide to the actual practice of photography and is designed to assist the photographer at every stage of his work.

The book is roughly 3 1/2 by 5 1/2 inches and is bound in red cloth, with a snap-on clasp. It has 232 pages, 10 of which are set aside for exposures and memoranda and 54 of which are given over to a calendar.

Reviewing the course of the modern photography from the beginning, the book points out that "Despite the evolution of apparatus, materials and agents, the one fundamental remains unchanged—exposure." So in the one of the book many pages are devoted to exposure.

Attention is given in more or less detail to every factor entering into making of a picture.

Film in National Planning

The Visual Education Society, headquarters at Tanker Villa, Gun Tank Road, Bombay No. 7 (Club sponsor "Place of Film in National Planning," by K. S. Hirlikar, one of its founder members of the society. This is a foreword by the Honorable K. M. Mushi, Home Minister Government of Bombay.

The publication is the first of its kind in India and contains all relevant information and statistics regarding the Indian film industry from its inception to the present time. Therefore it makes a useful reference work for those who would keep informed as to film affairs. The booklet is 5 1/2 by 7 1/2 inches and contains 36 pages.

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Agfa Announces New Low Priced 16 mm. Reversibles

Users of 16 mm. motion picture cameras will be interested to learn that a new Agfa 16 mm. film is now available at a price that makes it an outstanding value. This new film, Agfa 16 mm. Reversible, is fast, sensitive to all colors and provides sparkling screen brilliance on projection.

Image details are held clear by notably fine grain of this film. Remarkably effective halation protection is provided by an opaque coating similar to that used on other Agfa reversibles. Made on safety base by Agfa, the

minish at \$4.50 per 100 feet daylight-loading spool and \$2.75 per 50 feet daylight-loading spool.

Processing is included in the purchase price and is furnished without additional charge at any of the following authorized Agfa Anso developing stations:

Agfa, 315 West Fifty-fifth street, New York; Agfa, 433 East Erie street, Chicago; Agfa, 1643 South Olive street, Los Angeles; Agfa, 121 Jolla street, Jacksonville; Motion Picture Service Co., 135 Hyde street, San Francisco; Calvin Company, Twenty-sixth and Jefferson streets, Kansas City, and Associated Screen News, Ltd., 6271 Western avenue, Montreal.

How to Tone Prints

How to Tone Prints. By Arthur Harnwood, F.R.P.S., associate editor American Photography. American Photographic Publishing Company, 353 Newbury street, Boston. 72 pp., 1936. 30 cents.

This book is the fourteenth in the Practical Photography Series. Its opening is "The Why of Colors." There comes a time for most amateur photographers, the writer goes on to say, when the unassuming black and white of a bromide enlargement, or even the warmer used chlorobromide print, no longer looks good; and they crave some pictures either in full natural colors, or, falling flat, of enlivening the somber black and white for a more attractive color.

From this beginning the writer moves along through the paths of primary and secondary colors and tertiary colors. He says "Although the purpose of this little book is to explain in detail some of the popular ways of toning a black and white print to get a wide variety of color, it is necessary, in order to cover the subject completely, to mention briefly some of the simple methods of making a print in different colors."

The little book should prove a good one to have on the shelf of the professional or the advanced amateur.

Amateur Cinematographer's Diary

The "Amateur Cinematographer's Diary 1937" is in its third year. Its predecessor sold more than 70 percent below publication. From its attractiveness and most evident usefulness the present publication will surely have established the same record. Its home is 14th House, 299-301 Gray's Inn Road, London, W. C. 1, and it was prepared with much pains by the editor of The Amateur Cine World.

The book contains over 250 pages. The first half and then some is devoted to general camera information and a little under the half is devoted to the diary. Among the contents in the earlier part of the publication are Exposure, Charts for Every Month of the Year, Table of Film Speeds and Groupings, Artificial Light Data, Lenses, Filters, Projection,

Factors, Complete Table of Filters for the Cine User, Processing, Projection, Sound and Silent; Editing, Tinting, Trick Effects, Customs, The Law, and General Diary Matter.

Amateur Movie Production

Monroe & Shannon of Metley, N. J., publish at 50 cents the second edition of "Amateur Movie Production." It is written by William J. Shannon. The book contains chapters on organizing a movie club, organizing an amateur pro-

ducing unit, hints on scenario writing, a sample scenario and two scenarios for film tests. Also space is devoted to making up for the camera as well as other help for moviemakers.

The new edition is printed in bulk paper, pocket size 5 by 7 inches, and bound in leatherette cover.

Art Reeves' Catalogue

In twenty-four pages and cover Art Reeves has issued a catalogue 8 by 10 inches in size and printed on heavy paper.

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The book tells of his motion picture equipment as it has been developed for studio and laboratory since 1929. In it are described among other devices his automatic developing machine, semi-ester, variable area sound system, variable density sound system, single system, rerecording system, microphone boom, Reeves Lites, sound accessories and laboratory accessories.

The book is amply illustrated. This includes also the several brands of Reeves lites, in which amateurs may prove to be interested.

New Agfa Booklet on 35mm. Available

A new fifty-two page booklet of special interest to users of 35 mm. miniature cameras has just been published by Agfa Ansco Corporation. Titled "Selecting Your Miniature Camera Film," the new booklet is profusely illustrated and covers in a thorough way the applications, technical characteristics and practical usage of the six 35 mm. films manufactured for miniature cameras by Agfa.

The information brought by this book should greatly assist any user of a 35 mm. miniature camera to make a film selection that will better fit his requirements on each picture-taking occasion.

Explaining in detail the differences between the six films and the types of subject matter for which each is best suited the booklet gives practical information on such subjects as speed, color sensitivity, contrast, grain size, latitude and halation protection of each film.

There are, in addition, separate sec-

tions dealing with exposure information, development and packaging, in which speed ratings, filter factors and time gamma data are fully discussed.

Copies of "Selecting Your Miniature Camera Film" are available on written request to Agfa Ansco Corporation, Binghamton, New York.

Free Films for Schools

The book that teachers have been awaiting for years. It lists alphabetically 1400 free films from over 300 sources throughout the United States. Cross references under 60 different headings show at a glance what films are available for school projects. Physical data of each film is recorded, the number of reels, whether 16mm. or 35mm. and whether sound or silent as well as give-

ing addresses of sponsors or distributors of each film.

It is a well printed book of 54 pages by 9 inch. Published at \$5.00, the DeVry Corporation, 1111 Adams Avenue, Chicago.

Willoughby's Bargain Catalogue

Willoughby's, at 130 West 122nd Street, New York, has issued its Bargain Catalogue No. 1233. It is a two page and packed with pictures of a wide assortment of equipment.

Central's Fortieth Sale

The Central Camera Company of South Wabash Avenue, Chicago, issued its fortieth annual annual sale catalogue. The booklet contains sixty-four pages and is heavily illustrated.

Cinematone Leases Cine

Cinematone Corporation, headed by Dr. Gordon Keith Woodward and Dr. F. L. Finkenberg, have taken a three year lease on Associated Cinema Studios company will make its own phonograph and radio transcriptions. Also it will produce a series of short subjects, besides renting space to independent firms.

Gundelfinger Is Secretary

A. L. Gundelfinger, Cinematone president and technical director, has been elected secretary of the West Coast branch of the Society of Motion Picture Engineers.



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TELEVISION MAKES DEBUT AT SAN FRANCISCO FAIR

VISITORS to the Golden Gate Exposition at San Francisco will see picture home television demonstrated and will themselves have an opportunity to be televised, according to officials of the Radio Corporation of America. This will be the first public showing of "high definition" electronic television on the Pacific Coast.

RCA has erected a large building, with over 1000 square feet of space, on the Exposition grounds to house the television studio and viewing room. Radio fanfare, which will print news bulletins, pictures and other text in the home, will also be shown, in addition to displays representative of every phase of the radio art.

Guides will direct visitors to the television studio, where they may stand before the electric eye of the television camera and be seen and heard by other visitors in an adjoining room to whom they will also be visible through a glass window. Lighting equipment similar to the kind used for motion picture production will provide the necessary illumination in the studio.

Image 8 by 10 inches

In the viewing room, the images will be seen in black and white on the faceted surface of the Kinescope receiving tubes, either directly or as reflected from a mirrored surface. The Kinescope tubes are twelve inches in diameter and give a television image approximately 8 by 10 inches in size.

In the studio, on the transmitting end, the Iconoscope tube, or electric eye corresponds to the film in an ordi-

nary camera, except that the Iconoscope converts optical images into electrical impulses. The camera lens focuses

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the subject on to a plate that has been coated with millions of sensitive photo-cells.

These tiny light-sensitive elements store up or lose electrical charges that correspond exactly to the light and dark portions of the subject.

At the other end of the Iconoscope tube is an electron gun, which directs a sharply focused beam of electrons on to the plate in a rapid back and forth motion, a line at a time, until it has covered the entire surface of the plate, converting the image into electrical impulses.

4500 Miles an Hour

At the receiving end the Kinescope tube reverses the transmitting process. The incoming signals are amplified and made to control the intensity of an electron beam which bombards the luminous surface of the tube. This bombardment builds up the picture by a back and forth motion, a line at a time for 441 interlaced lines, at such a high rate of speed (4500 miles per hour) that the resultant picture looks complete to the human eye at any given moment.

The RCA Exhibit, which will be near the main entrance to the Exposition on Treasure Island, will also include modern broadcasting equipment, marine radio communication and safety devices and many other important services of the radio art.

A large part of the building will be furnished as a comfortable lounge in which visitors may rest while listening to recorded music and viewing interesting records and photographs depicting the highlights of the radio industry.

8 Enlarged TO 16 Reduced TO 8

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G. E. DEVELOPS PROCESS TO REMOVE GLARE FROM GLASS

GLARE from reflected light, which has made it difficult to see pictures framed under glass at certain angles, has been removed by a new process developed in General Electric's research laboratory by Dr. Katharine B. Blodgett. By applying thin chemical films to the surface of glass Dr. Blodgett has been able to nullify or neutralize rebounding light rays with the result that pictures framed with glass no longer appear as though there was no glass at all, regardless of the angle viewed from.

The same is true with clock faces, show cases, display windows; in fact, any place where glare is caused by light reflections on glass.

The refractive index of any type glass is easily determined. Thus known, the process consists of building or attaching to the glass a very thin transparent film of about four millionths of an inch, or exactly one quarter wave length of light, in thickness.

As light falls upon the film, rays are reflected from both the upper and lower surfaces. With the film exactly one-quarter wave length in thickness, these rays coming from the outer or upper surface are equal in intensity and opposite in phase to those rays reflected from the lower surface, thus counteract one another and no light is reflected.

"The process is still in a laboratory stage," Dr. Blodgett explained. "At present it has not reached such a stage that it can be offered the public. However, we are hopeful that we may soon do so."

"Glass is treated by dipping it into a tank of liquid, on the surface of which is a film of insoluble soap but one molecule thick. As the glass is pushed down one layer of the film becomes attached, and as it is pulled up another is applied. Thus each immersion adds two layers of the film, each but one molecule thick.

"The dippings are continued until we have built up about 44 layers which form a thickness of one-quarter wave length, or about four millionths of an inch. We can measure or determine the exact thickness of the film at any time, although it may be thinner than any substance we know of today, by an optical process.

"The non-glare treatment of glass also promises to have a widespread application in the field of camera, telescope and all other type lenses," Dr. Blodgett pointed out. "It is commonly known that reflection from the surface of any lens causes from 4 to 5 percent loss in the light transmitted.

"Since this is true to both front and back surfaces, there is a light loss of

at least 8 percent in each lens. With some of the better type cameras, using three or four lenses, the loss of light reaching the plate or negative is 25 to 35 percent.

"With telescopes and submarine peri-



Framed picture of Dr. W. E. Whitney, former director of G-E research, as which part of the glass is treated to prevent glare.

scopes, where a larger number of lenses and prisms are used, the light loss is

still greater. In some periscopes it is as much as 75 percent.

"With the exception of the loss by absorption in the glass and the film treated lenses would transmit 100 percent of the light. With a standard test in the laboratory, a piece of glass was treated and by doing so increased the light transmission from 92 percent to 96.2 percent."

Sound and Color on Film

A very recent addition to the DeLoe Howell sound film library is a new which marks a long-sought milestone in film history. It is the first real reduction by Technicolor of a major Hollywood cartoon production. The first release is "Jolly Little Devils," charming fairy-tale of the past which befriended a hungry elf and repaid by the nocturnal labor of whole elfin clan until dawn and were his.

Other titles in the series are "Candyland," "Fox and Rabbit," "Sillytime Serenade," "Three Laxy Men," "Toyland Premieres." All are General releases, exclusively distributed by DeLoe Howell.

There are approximately 200 picture theaters in Peru, all of which are reported to be wired for sound, the exception of about 25 small theaters situated in remote sections of the province, according to a report to the Department of Commerce. Practically all of the motion picture theaters in the Lima-Callao district and in other commercial centers of the Republic are equipped with two projectors.

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FILMO 8 MM. PROJECTOR (left). To see your 8 mm. films at their best, you need this projector. Screen pictures are rock-steady because of camera-matched film-registering mechanism, are brilliantly illuminated by the 400- or 500-watt lamp and efficient direct optical system. Silent drive, power film rewind, "floating film" protection, metered lubrication, separate lamp switch, and clutch for still projection are among other valued features. With ease..... **\$118**

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